

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1995-96



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, September 1, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Del Parkinson, *piano*

Program

Two Chorale Preludes

Wachet auf, ruft uns die Stimme
Nun freut euch, lieben Christen

Johann Sebastian Bach/F. Busoni
(1685-1750)

Sonata in C Major, Op. 2 No. 3

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Ludwig van Beethoven
(1770-1827)

Out of Doors

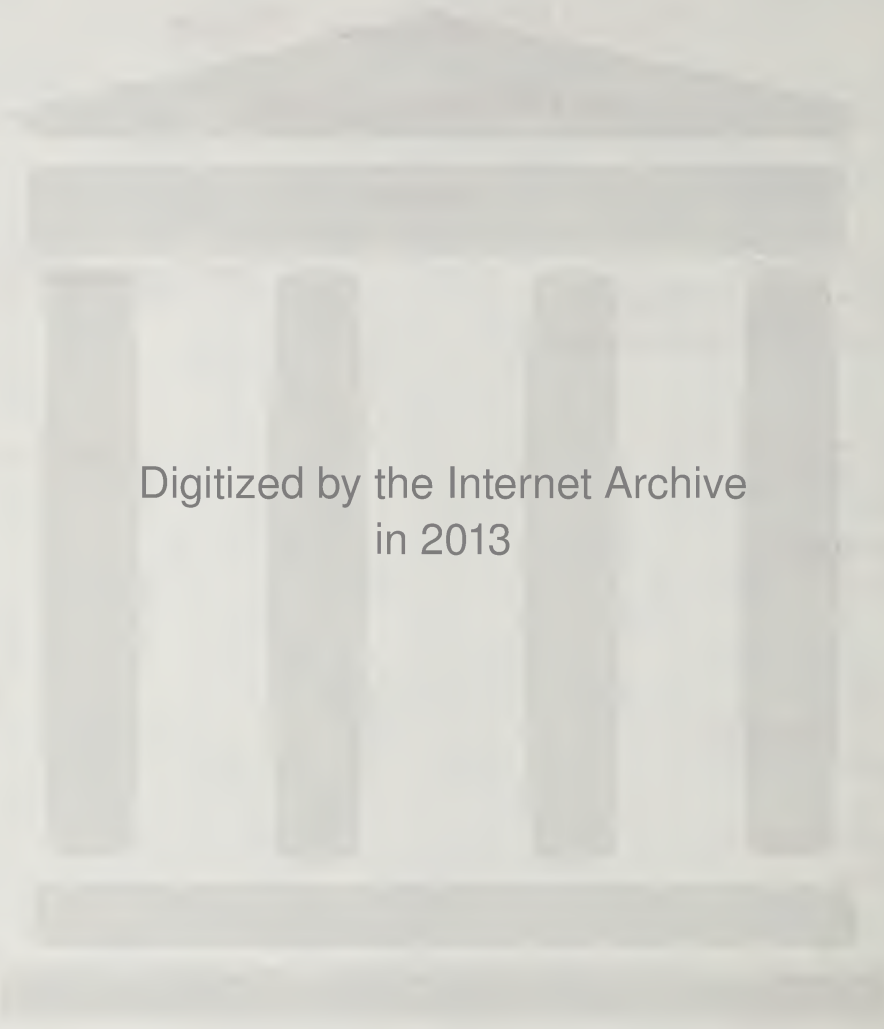
With Drums and Pipes
Barcarolla
Musettes
Musiques Nocturnes
The Chase

Béla Bartók
(1881-1945)

Sonata

Allegro moderato
Sostenuto e pesante
Allegro molto

Béla Bartók



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Johann Sebastian Bach was a church organist. His numerous chorale preludes essentially are improvisations upon Lutheran chorale melodies. Ferruccio Busoni, an Italian-German pianist, transcribed several of these for piano in what he referred to as intimate chamber music style rather than elaborate concert arrangements. Whereas "Sleepers, awake" is deeply contemplative, "Rejoice, beloved Christians" is appropriately celebratory. Busoni once wrote, "Bach is the foundation of piano-playing, Liszt is the culmination. Study both and Beethoven becomes possible."

Ludwig van Beethoven is one of the great geniuses of all time. The universality of his writing covers the gamut from the depths of struggle to exalted beauty. Born and raised in Bonn, Germany, he settled in Vienna at age twenty-two. His powers as a pianist took the music-loving aristocracy by storm. They were transported by the wealth of his ideas, the novelty of their treatment, and the surging emotion behind them. His earliest sonatas are strong, bold, and confident. The third one, Op. 2 No. 3, especially shows the young virtuoso at his most flamboyant. He first performed it at a Friday morning concert at Prince Lichnowsky's for his sometime teacher Franz Joseph Haydn, to whom it is dedicated. The opening movement contrasts bravura writing with lyricism, and incorporates a cadenza just before a brilliant conclusion. The heartfelt second movement alternates simplicity with strength. The third movement's scherzo features imitation and syncopation, while its trio glides with arpeggiation. The concluding rondo incorporates dynamic contrasts, explosive accents, opposition of low and high registers, orchestral colors, and a dash of virtuosity.

Béla Bartók was one of the musical giants of this century. Despite the newness of his language he was firmly rooted in the classical heritage. He venerated the other two composers on tonight's program: he edited Bach's *Well-Tempered Clavier* and once stated that Beethoven was his ideal. One of his life's missions was the systematic and scientific study of his native Hungarian folk music. For years his summers were spent on field trips to record the indigenous music of the peasants before it died out completely. Eventually he succeeded in transcribing some 8000 Eastern European folk melodies! Bartók found authentic Hungarian folk songs to be based on ancient modes, unfamiliar scales, and non symmetrical rhythms. These freed him from what he called "the tyrannical rule of the major and minor keys," and brought him to new concept of melody, harmony, and rhythm. The two works on this evening's program were written in 1926 in preparation for his first American tour as pianist-composer. Ironically, he lived his final five years in an unhappy but self-composed exile from the country whose native music he immortalized. He settled in New York City, where he suffered from leukemia and died in poverty exactly fifty years ago this month.

Out of Doors is a cycle of five descriptive pieces. "With Drums and Pipes" is intrinsically rhythmic and percussive, interspersed with wind-instrument melodic fragments. "Barcarolla" is an updated gondola song which exploits the sound of lapping water against a swaying boating figure. "Musettes" is bagpipe music with drones underscoring the fantastic ornamentations of primitive wind instruments. "Music of the Night," dedicated to his wife Ditta, is an astonishingly convincing depiction of the hum of a summer's night in the Hungarian countryside. Hypnotic in effect, the twitterings, chirpings, and croakings of nocturnal creatures are caught in its delicate web of sound. "The Chase," with its galloping and relentless bass ostinato pattern, has an overwhelming energy which persists uninterrupted from beginning to end.

"Nothing could be more characteristically Bartók than this sonata with its Hungarian folk tunes, its incisive rhythms, its hard, unsentimental quality," wrote Aaron Copland. As a whole the sonata is based on rhythmic repeated figures with tone clusters playing an important role. Complex, high-strung, ruthlessly dissonant and percussive, of a near-orchestral tonal volume, the two outer movements know of no relief. With its steady pounding chords in the bass, the opening movement is barbaric in sombre frenzy. The middle movement is a dirge, with slow-moving and dense polytonal chords against a melody of long repeated notes. Its mood is detached, almost icy, as if a spring were being tightened in preparation for the clamorous release of the finale. The last movement is a wild and spirited fast dance. Savage, primitive chords punctuate ghostly skeletons of folk tunes, culminating in a wild, orgiastic frenzy. In formal mastery and sheer explosive vitality, Bartók's lone piano sonata has few peers, and it surely must rank among the very greatest works for piano of this century.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Seven, Op. 30

Robert Muczynski

Allegro giocoso

(1920-)

Allegro moderato

Andante espressivo

Animato

Allegro vivace

Adagio

Allegro con brio

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, Sept. 16, 1995 - 4:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Zabel Ouzounian
piano

Student of Mona Smith

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

Prelude and Fugue in D minor, from WTC II, BWV 875

Johann Sebastian Bach
(1685-1750)

Sonata in C Major, K. 309

Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito

Andante un poco adagio

Rondeau: Allegretto grazioso

Intermission

Trois Nouvelles Etudes

Frédéric Chopin
(1810-1849)

No. 1 in F minor

No. 2 in A-flat Major

No. 3 in D-flat Major

Prelude in G-sharp Minor, Op. 32, no. 12

Sergei Rachmaninoff
(1873-1943)

Prelude in B Minor, Op. 32, no. 10

Ballade, Op. 46

Samuel Barber
(1910-1981)

Valse

Francis Poulenc
(1899-1963)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, September 21, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Donna Fairbanks
violin

Assisted by:
Cybèle D'Ambrosio, *violin*
Lawrence Green, *guitar*
Nicole Jackson, *cello*
Lysa Rytting, *harp*

Program

Sonata in D Major for Guitar and Violin
Allegro
Romanze
Rondo

Christian G. Scheidler
(ca. 1753-1815)

Entr'acte for Violin and Guitar

Jacques Ibert
(1890-1962)

Sonata for Two Violins, Op. 56
Andante cantabile
Allegro
Commodo (quasi Allegretto)
Allegro con brio

Sergei Prokofieff
(1891- 1953)

pause

Sonata Concertante in D Major for Harp and Violin, Op. 113

Louis Spohr
(1784-1859)

Allegro brillante

Adagio

Allegretto

Duo for Violin and Cello, Op. 7

Zoltán Kodály
(1882-1967)

Allegro serioso, non troppo

Adagio

Maestoso e largamente--Presto

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, Sept. 26, 1995 - 7:30 pm
de Jong Recital Hall

An Evening of Concertos

Chamber Orchestra, *Clyn Barrus*
Philharmonic Orchestra, *Bryce Rytting*

Program

Theme and Variations for Clarinet and Orchestra
Gioachino Rossini
(1792-1868)
Gwen Tuft
Student of Cindy Child and Daron Bradford

Concerto for Flute and Orchestra
Allegro moderato
Carl Nielson
(1865-1931)
Crystal Shields
Student of Elizabeth Ruppe

Concerto for Trombone and Orchestra
Edward Gregson
(1945)
Peter Jensen
Student of Dan Bachelder

Intermission

Violin Concerto in D-Major, Op. 77
Allegro non troppo

Johannes Brahms
(1833-1897)

Rosalie Lund
Student of Nell Gotkovsky

First Rhapsody (Folk Dances) for Violin and Orchestra
Lassú
Friss

Béla Bartók
(1881-1945)

Jennifer Dutton Garrett
Student of Nell Gotkovsky

Piano Concerto in Db-Major, Op.
Allegro maestoso

Aram Khachaturian
(1903-1978)

Laurisa Ward
Student of Irene Peery

Piano Concerto No. 2 in G-Major, Op. 44
Allegro con fuoco

Piotr Ilyich Tchaikovsky
(1840-1893)

Joanna Lynn Oshida
Student of Irene
Peery

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JAZZ SHOWCASE

Brigham Young University
Department of Music presents

Featuring

September 27, 1995 7:30

Madsen Recital Hall

BYU Jazz Ensemble

Syncope

DiscoLand Band

Young Lions

Hard Bop Combo

Synthes



Jazz Showcase

Program

Nica's Dream	Horace Silver / Mantooth
A Time for Love	Johnny Mandel / Nestico
Jazz Showcase	Lennie Niehaus

BYU Jazz Ensemble, *directed by Daron Bradford*

Sandu	Clifford Brown
Little Sunflower	Freddie Hubbard

BYU Hard Bop Combo, *directed by Lyle Durland*

That's a Plenty	Lew Pollack
Black and Blue	Fats Waller
Original Dixieland One-Step	Original Dixieland Jazz Band

BYU Jazz Legacy Dixieland Band, *directed by Steve Call*

Intermission

Jersey Bounce

Wright, et. al./Kirby Shaw

The Very Thought of You

Ray Noble/Kirby Shaw

Syncopation, directed by Lars Yorgason

One Family

Yellowjackets

Wind Sprint

John Patitucci

BYU Young Lions, directed by Mike Vance

A Tribute to Art Fern

Rob McConnell

Easy Livin'

Robin & Rainger/Mitzer

Samba de Rollins

Don Menza

Synthesis, directed by Ray Smith

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Personnel

Synthesis

Jim Otto
Chris Bacon
Mike Vance
Dave Poor
Marc Nuttall
Michelle Lambert
Lyle Durland
Will Findlay
Karl Johnson
Adam Lambert
Kelly Hall
Brent Durland
Dawn Gifford
Randy Davis
Laurisa Ward
Sam Peery
Rone Sparrow
Ed Webecke

Jazz Ensemble

Tim Owen
Kyle Bishop
Wade Morden
Andrew Briney
Jesse Bunting
Ryan Williams
Nathan Alexander
Bill Shawcroft
Debra Palmer
Reed Peterson
Marc Hyde
Robert Spencer
Laura Bailey
Troy Willes
Steve Anderson
Dan Lee
Jason Spiesman

Syncopation

Sarah Petersen
Rachel Davenport
Rachel Pfiefer
Laura Bleak
Aimee Fackrell
Marian Boren
Amy Sanders
Melody Baugh
Aaron Merrill
Robert Spencer
Jeff Gabbitas
Mike McCarthy
Matt Beck
Scott Reed
Marmi Osawa
Bart Gibb
Mark Wolfersberger

Jazz Legacy Dixieland Band

Clark Burnside
Brent Durland
Lyle Durland
Robb Hoch
Dr. Jim Clarke
Brady Ward
Jason Spiesman

Hard Bop Combo

Jim Otto
Brent Durland
Lyle Durland
Laurisa Ward
Sam Peery
Jason Spiesman

The Young Lions

Chris Bacon
Mike Vance
Steve Anderson
Dave Egbert
Rone Sparrow
Ed Webecke

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, Sept. 27, 1995 - 7:30 pm
Madsen Recital Hall

Masters Piano Alumni Recital

Program

Chromatic Fantasy and Fugue, S. 903

Johann Sebastian Bach
(1685-1750)

Cheryl Norman

Nocturne in B Major, Op. 9, no. 3
Fantasie-Improptu, Op. 66

Frédéric Chopin
(1810-1849)

Lindy Taylor

Nocturne in B Major, Op. 33, no. 2

Gabriel Fauré
(1845-1924)

Jill Winters

Prelude in G-Sharp Minor, Op. 33, no. 12
Etude-Tableaux in D Minor, Op. 39, no. 8

Sergei Rachmaninoff
(1873-1943)

Brenda Kimball

Second Sonata, Op. 22
Allegro
Allegro molto

Robert Muczynski
(1929-)

Chris Blonquist

Concerto for the Left Hand (1931)

Maurice Ravel
(1875-1937)

Kerri Green, Soloist
Jill Winters, Second Piano

*All participants received the Master of Music in Piano degree.
A reception will be held following the recital.*

*The 10'2" Fazioli piano is provided courtesy of Performance Pianos,
Rick Baldassin, president.*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, Sept. 28, 1995 - 7:30 pm
Madsen Recital Hall

SENIOR RECITAL

Stacie Berardi
soprano

Student of Arden Hopkin

Assisted by
Robin Hancock, *piano*
James Worlton, *piano*
Phil Kersh, *trumpet*

Required for the degree Bachelor of Music
with a major in Performance and Pedagogy

I

A Warning (Vauxhall Song)
The Soldier Tir'd (Artaxerxes)

Thomas Arne
(1710-1778)

II

Frühlingsglaube, Op. 20, no. 2
Sei mir gegrüsst, Op. 20, no. 1
Der Musensohn, Op. 92, no. 1

Franz Schubert
(1797-1828)

Welche Wonne (Die Entführung
aus dem Serail)

Wolfgang Mozart
(1756-1791)

III

Que fais tu, blanche tourterelle
(Romeo et Juliette)

Charles Gounod
(1818-1893)

Chansons de Ronsard
A une Fontaine
A Cupidon
Tais-toi, babillarde
Dieu vous gard'

Darius Milhaud
(1892-1974)

IV

Saper Vorreste (Un Ballo in Maschera)

Giuseppe Verdi
(1813-1901)

V

Two Poems from Children
The Cookie
All About the Blue Jeans

Juel Iwaasa
(b. 1968)

VI

Three Songs
Now Have I Fed and Eaten Up the Rose
A Green Lowland of Pianos
O Boundless, Boundless Evening

Samuel Barber
(1910-1981)

VII

Fair Robin I Love (Tartuffe)

Kirke Mechem
(b. 1925)

UTAH SYMPHONY

JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Classical Series

Thursday, September 28, 1995, 7:30 p.m.

de Jong Concert Hall

Friday, September 29, 1995, 8:00 p.m.

Abravanel Hall

Saturday, September 30, 1995, 8:00 p.m.

Abravanel Hall

ROBERT HENDERSON
GERALD ELIAS

Conductor
Violin

BIZET Symphony No. 1 in C major

- I. Allegro vivo
- II. Adagio
- III. Allegro vivace
- IV. Allegro vivace

COPLAND Sonata for Violin and Orchestra

- I. Andante semplice
- II. Lento
- III. Allegretto giusto
(Orchestrated by Gerald Elias)

Intermission

*JONES “. . . sing the earth . . .”

STRAVINSKY Petrouchka - 1947 revision

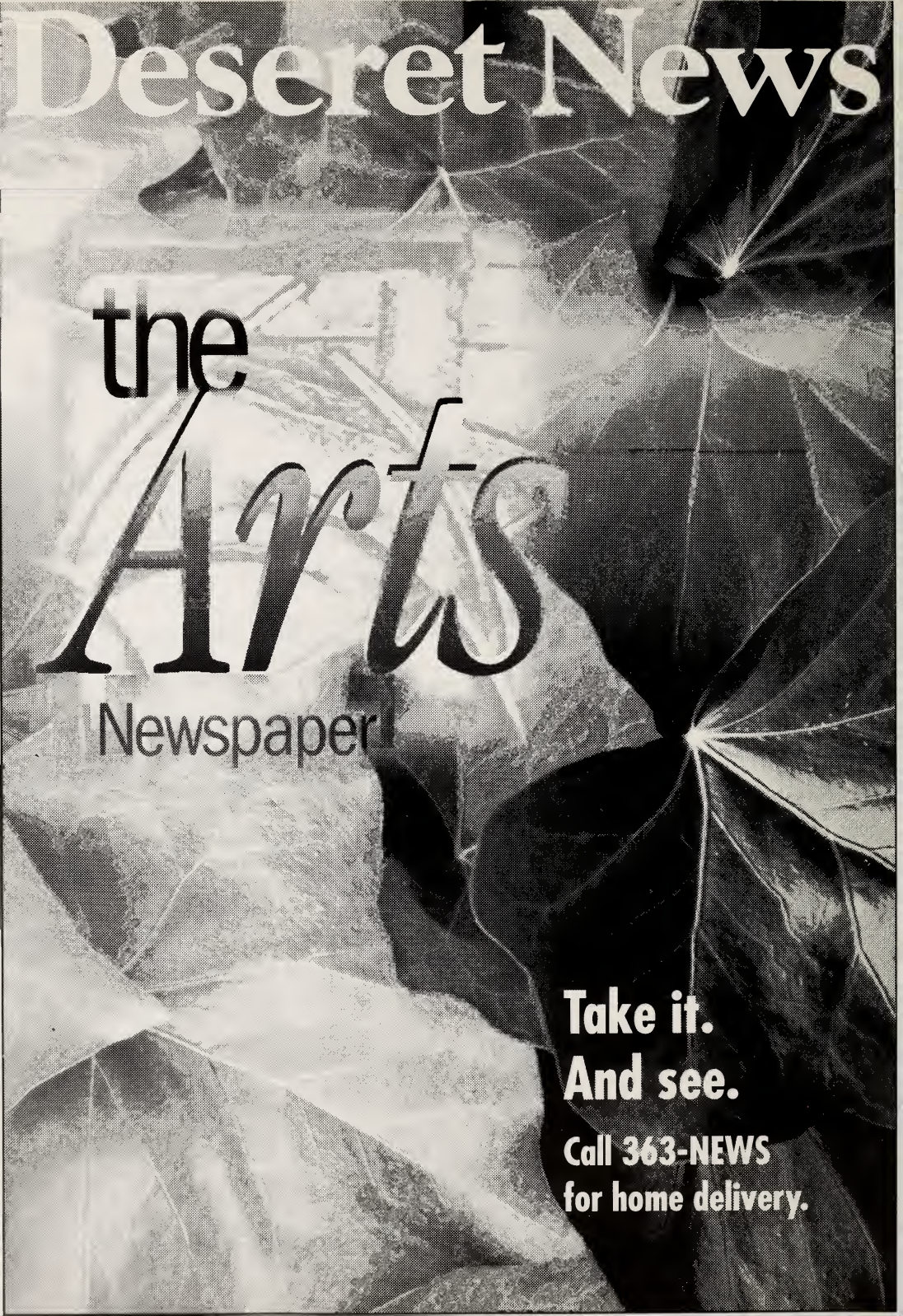
- I. The Shrovetide Fair
- II. Petrouchka's Cell
- III. The Moor's Cell
- IV. The Fair

*Provo Concert Only.

This program is approximately 1 hour and 45 minutes in length.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

Deseret News



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Newspaper

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 3, 1995 - 7:30 pm
de Jong Concert Hall

Fall Choral Showcase

Dance	David Conte
The King of Love	Irish Folk Hymn arr. by Paul Christiansen
Crossin' Over	Richard Jackson
Hallelujah!	Vincent Youmans arr. by Robert Sund

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*

Psalm 100	Rene Clausen
Ave Maria	Gustav Holst
It Was a Lover and His Lass	William Mathias
This World is Not My Home	arr. by Mark Hayes

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Tracy Turek, *conductor*

Everyone Sang Dominick Argento

I Have Had Singing Steven Sametz

Two People in Love David Shire

How Can I Keep from Singing American Folk Hymn
arr. by Ronald Staheli

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*

Brothers Sing On! Edvard Grieg

The Gallery Carol John Gardner

Fight the Good Fight John Gardner

El Yivneh Hagalil Israeli Folk Song
arr. by Peter Sozio

Stay Tuned!!

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

He is the Root and the Offspring of David Robert Cundick
from The Redeemer

COMBINED CHOIRS

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, Sept. 16, 1995 - 1:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Becky Hinman
piano

Student of Mona Smith

**Required for the degree Bachelor of Music
with a major in Performance and Pedagogy**

English Suite in G Minor, BWV 808

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Sonata in C Major, Hob. XVI/50; L. 60

Frans Joseph Haydn
(1732-1809)

Allegro
Adagio
Allegro molto

Intermission

Etude-Tableau in G Minor, Op. 33, no. 8

Sergei Rachmaninoff
(1873-1943)

Sonetto 104 del Petrarca

Franz Liszt
(1811-1886)

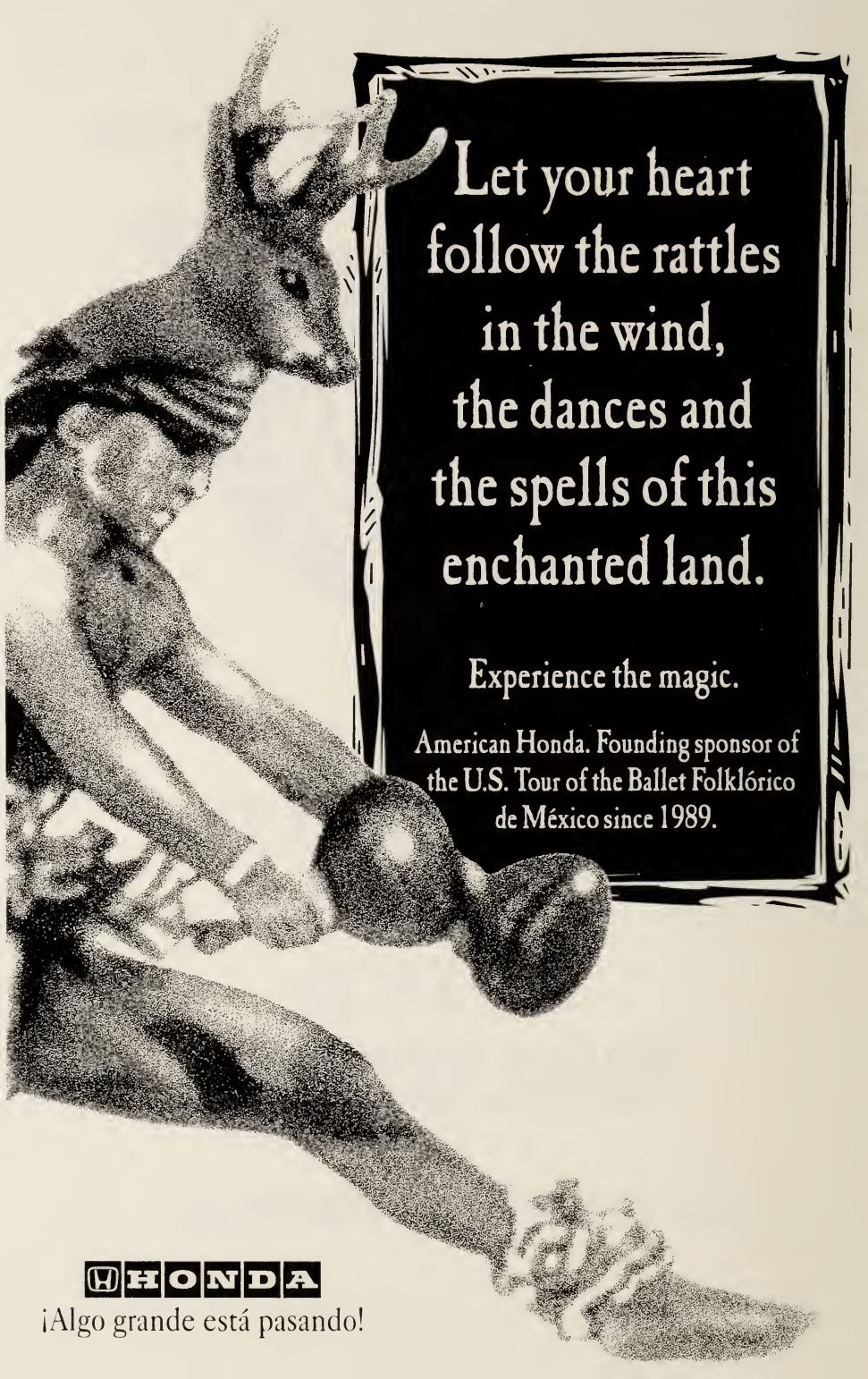
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**BALLET
FOLKLORICO
DE
MEXICO**

AMALIA HERNANDEZ
DIRECTOR & CHOREOGRAPHER

1995 UNITED STATES TOUR



Let your heart
follow the rattles
in the wind,
the dances and
the spells of this
enchanted land.

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BALLET

FOLKLORICO

DE MEXICO

AMALIA HERNANDEZ

DIRECTOR AND CHOREOGRAPHER

October 4, 1995

7:30 p.m.

Marriott Center

Brigham Young University

Presented by the BYU Performing Arts Series

PROGRAM

GODS

PREMIERE

Gods is a dance of dialogue between man and his Gods; a dance that expresses man's spirituality. Featured are the sun, moon, Gods of war, myths, and flowers. All are implicit in a movement that both charms and terrifies the heart. This spiritual dance represents the myths of life and death, and to combat his fears, man makes offerings and sacrifices to his Gods.

SOUNDS OF MICHOACAN

With their music, the people of Michoacan express their happiness through dance and song. The rhythms that frame this colorful scenario make us want to stand up and follow, as if the whole world were one large and glorious fiesta.

Folk songs and dances make up the musical memory of a culture. The songs and jarabes of Apatzingan are classic in their movements and style, and evocative of the past of this sun-drenched land. They give us a nostalgic taste of the life and customs of another time.

TARIMA FROM TIXTLA

This dance conveys the whirlwind of life as it is expressed in the love between men and women. The people of Guerrero throw themselves onto the platform (the Tarima) and as they dance they reveal the romantic passion that fills their hearts with joy. The echo of tapping shoes shakes the platform, skirts swirl, and there is an incessant dialogue between the tips and heels of the dancers shoes. The dancers rhythms communicate one simple message: the joy of life.

WEDDING IN THE "HUASTECA"

PREMIERE

On the day of a young rancher's wedding, the groom finds a beautiful young Indian girl on the way to his wedding, and he cannot resist the temptation of a romance. Meanwhile, in the village church, his bride begins preparations for their wedding. When the groom finally arrives, the couple begin a dance where all the neighbors and friends participate. In the midst of the general gaiety, a rival to the groom arrives unexpectedly. In seconds, the happiness of the celebration disappears. The two men grab their machetes and fight until the rival dies. In all its splendor, the party continues until the bride and groom leave for the church, leaving the mourners in the village square.

ZACATECAS

The northern region of central Mexico is rich with dances and songs influenced strongly by the Spanish, to which Hapsburg Emperor Maximilian's troops added a distinct French and Austrian flavor. Some of the greatest stories of Mexico come from the revolutionary time in which this region played a crucial role. The dance celebrates that era. It consists of four parts:

1. The march of the Zacatecas Indians up the Colorado River.
2. The Revolution, based on the brave and decisive fight in Zacatecas where Francisco Villa defeated the Federal Government.
3. Evil and Destruction (the world is invaded by the forces of evil).
4. Goodness and Love, in which love frees the world from evil destruction.

TLACOTALPAN'S FESTIVAL

February 2nd marks the celebration of the Virgin of Candelaria, a special holiday in Mexico. In the town square of Tlacotalpan, musicians and fandango dancers join the rhythm of the conga drums. "Mojigangas," the giant puppets which represent local figures, are paraded through torch-lit streets. The dancers unite the cultures of Mexico and the Caribbean into the Catholic religion in this grand celebration.

INTERMISSION

YUCATAN:

DANZON AND JARANA

PREMIERE

Since the time of pre-conquest Mexico, there have developed many different styles of dance and music. One of the most interesting styles occurs in Yucatán, largely influenced by the exotic flavor of the Caribbean, but greatly ignored. Instead, dignified Mayan traditions united with 17th and 18th century Spanish music to create dances such as the Jota, Zapateado and the Sarabande. The dances of Yucatán have preserved the elegant dignity of early Spanish dance, but with an exotic flavor.

Danzon is a traditional dance that originated in Cuba as a result of the Afro-cuban culture. Danzon entered Mexico first through the Yucatán peninsula, and later through Veracruz and other points in the Gulf of Mexico, and finally it established itself in Mexico City. With its sensuality and elegance, Danzon became one of the most popular urban dances in the last one hundred years. Special dance halls for Danzon appear in several cities including the famous "Salon Mexico" in Mexico City.

CHIAPAS

A land of fantasy where we dream of places that grow in tropical jungles; places where the dwellers are happy people who abound in musical inspiration and develop beautiful folk dances.

Dance is the mainstay of life in these regions, and the Marimba is almost always played as a musical accompaniment because it is created out of the finest and most precious woods. The people of Chiapas are people of the Earth; they live off the land, so they sing lullabies to the Earth with their ever-present Marimbas. Their costumes are inspired by the tropical flowers, and they reflect the golden sands of the coast, and the majesty of the wooded mountains.

THE YAQUIS FROM SONORA - THE DEER DANCE

The Yaqui people, excellent hunters, have stayed apart from Spanish influence and are the only remaining autonomous aboriginal tribe in Mexico. They still hunt with bow and arrow, cultivate the land with ancestral methods, and celebrate their ritual dances with hermetic fervor. The Deer Dance, probably the most dramatic of Amalia Hernandez's dances, is based on a propitiatory rite that takes place on the day before a Yaqui hunt. In the dance, the hunter faithfully reproduces the movements of the animal to be hunted.

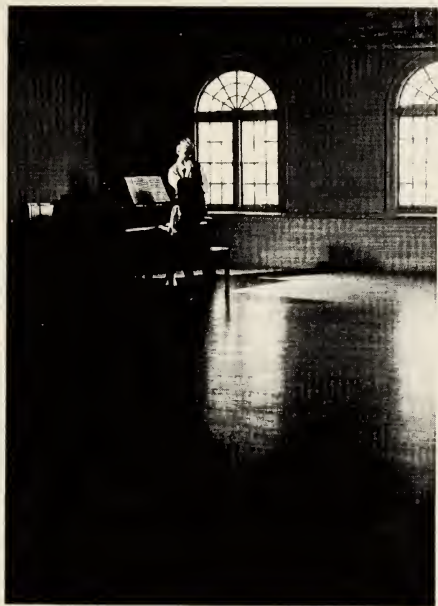
MARACUMBE

The Maracumbe, the solo of the mariachi band, is one of the remarkable statements of the people of Jalisco. Their happiness and beauty abound in the sounds of the Maracumbe, and are further expressed with the songs of, Jalisciense, Culebra, Tranchete, Negra and the Jarabe.

JALISCO

The Mexican state of Jalisco is the home of the songs and dances of Guadalajara, a city well known for its beautiful women, dashing caballeros, mariachis and elaborate fiestas. Only when you see a young couple, proudly attired in their colorful costumes and dancing to the traditional folk music, can you fully understand the joy, grace, and beauty that are the hallmark of these people.

This group of dances gives us the most popular portions of the Jaliscan repertoire which capture the soul of Mexico. The climax of these dances is the Jarabe Tapatio - the Mexican National Dance, better known in the United States as the Mexican Hat Dance.



Before there was an audience,
or applause, or a dressing room full of flowers,
there was just one person with a dream.

And another who believed in it.

*Bank of America proudly sponsors the
Ballet Folklórico de Mexico.*

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1995 United States Tour Staff

For Ballet Folklorico de Mexico

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Secretaries	Maria Eugenia Gonzales
	Raquel Garcia
Wardrobe & Scenic Design	Dasha
	Guillermo Barklay
	Delfina Vargas
	Arq. Agustin Hernández
Lighting	Gilbert V. Hemsley, Jr.
	Edmundo Arreguin
Sound Technician	Jose Luis Martinez
Stagehands	Mauro Martinez
Wardrobe	Rafael Zuñiga
	Esperanza Estevanez
	Ofelia Gaona

For Friedson Enterprises

Producers	Adam Friedson & Julio Solorzano
Associate Producer	Kathleen Schafer
Company Manager	Stephen H. Arnold
Production Stage Manager	Christopher Dunlop
Sound Engineer	Mario R. Reyes
Master Carpenter	Richard A. Reckner
Staff	Nikki Perry, Victoria Morales, Lisa Fetchko,
	Bryan Davidson, Sarah Casamayor
Busing Provided By	Fresno Charter Service
Trucking	Paramount Show Transportation, Inc.

Dancers

Ricardo Agundez, Janelle Ayon, Claudia Barrios, Victor Bastida, Mario Calleros, Javier Carrillo, Victor Hugo Cortes, Miriam D'Carlo, Juan Antonio Flores, Jesus Flores, Liliana Flores, Hermenegildo Galeana, Javier Garcia, Alfredo Gonzalez, Pedro Hernandez, Maria de la Luz Jimenez, Vanessa Martinez, Virginia Mayen, Menelick Miranda, Hugo Molina, Diana Ovalle, Juan Jose Perez, Elidey Perez, Erika Ramirez, Miguel Angel Ramirez, Erika Rivas, Ignacio Rivera, Carolina Romero, Nancy Ruiz, Laura Sanchez, Xochitl Sanchez, Angelica Sandoval, Yolanda Silva, Lucas Zarate

Musicians

Artemio Avendano, David Becerra, Vito Alessio Betanzos, Baudelio Cano, Antonio Castro, Diego Colunga, Diego Alberto Colunga, Ignacio Colunga, Jorge Dominguez, Francisco Nieves, Fernando Aguirre Pinzon, Antonio Que, Tomas Reynosa, Fernando Aguirre Vera, Fernando Vera.

National Sponsor 1995 U.S. Tour

AMERICAN HONDA MOTOR CORP. INC

Associate Sponsor 1995 U.S. Tour

BANK OF AMERICA NT&SA

Associate Sponsor for the Ballet Folklorico de Mexico: Bank of America.

Sponsors for the Children's Cultural Educational Fund are: American Honda, Bank of America, CEMEX, Loteria Nacional, PEMEX, Secretaria de Educacion Publica-Mexico & TELMEX.

***** We wish to extend a very special thanks to Columba Bush and Amalia Hernandez, Founders of the Children's Cultural Education Fund of the Ballet Folklorico de Mexico, for their devotion to the non-profit charitable program which raises funds to underwrite performances of the Ballet Folklorico for school-aged children.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 6, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

MURRAY BOREN, COMPOSER

- | | |
|--|--------|
| Three Movements for Clarinet and Piano | (1984) |
| David Randall, <i>clarinet</i> | |
| Robin Hancock, <i>piano</i> | |
| Story | (1995) |
| World Premiere | |
| Donna Fairbanks, <i>violin</i> | |
| Lysa Rytting, <i>harp</i> | |
| Sermons | (1995) |
| World Premiere | |
| Bret Jackson, <i>trumpet</i> | |
| Laurence Lowe, <i>horn</i> | |
| Robin Hancock, <i>piano</i> | |
| Scenes | (1993) |
| World Premiere | |
| Cheri Hardy Hancock, <i>soprano</i> | |
| Robin Hancock, <i>piano</i> | |
| Sonata for Cello and Piano | (1995) |
| World Premiere | |
| Roger Drinkall, <i>cello</i> | |
| Dian Baker-Drinkall, <i>piano</i> | |

“Scenes”

For Soprano and Piano

Texts drawn from the Holy Scriptures

I.

And when the woman saw
 that the tree was good for food,
And that it was pleasant to the eyes,
And a tree to be desired
 to make one wise
She took the fruit
 and did eat.
And gave also unto her husband
 and he did eat.
And the eyes of them both were opened.
And Eve was glad, saying:

Were it not for our transgression,
We never should have had seed.
And never shall have known good
 and evil
And the joy of our redemption
 eternal life
Were it not for...

II.

A voice was heard in Ramah;
 lamentation
 and bitter weeping.
Rachel,
 weeping for her children
 refused to be comforted
For her children
 they were not.

Refrain thy voice from weeping
And thine eyes from tears,
For thy work shall be rewarded.

There is hope
 that thy children
 shall come again.

III.

So Hannah rose up
 and she was in bitterness of soul
 and wept sore
 and vowed a vow,
 and said:

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Oh Lord of Hosts, if thou wilt,
Look on the reflection of thy handmaid
 And remember me.
Forget not thy handmaiden
 But give unto her a man child.
I will give him unto the Lord.

I am a woman of sorrowful spirit;
Let me find grace in thy sight;
Let thy handmaid find grace.
And the Lord remembered her.

Oh my Lord,
 I am the woman that stood praying.
Oh my Lord,
 for this child I prayed
 and my petition was granted,
Therefore, as long as he liveth,
 he shall be lent to the Lord.

And she worshiped
 and prayed
 and said;
My heart rejoiceth in the Lord.
My heart rejoiceth in God.
My horn is exalted,
My mouth enlarged
 because I rejoice in thy salvation.

The Lord maketh the poor
 and maketh the rich.
He bringeth low
 and lifteth up my heart
 which rejoiceth in my Lord, my God.

She that hath many children is feeble,
And the barren hath born!

IV

My soul doth magnify the Lord,
And my spirit hath rejoiced in God, my Savior.

For he hath regarded the estate of his handmaid,
For he that is mighty hath done great things;
 to me,
 great things.

BYU Performing Arts Series Presents:

Lincoln Center Jazz Orchestra

Wynton Marsalis, Artistic director



Thursday, October 12, 1995

Marriott Center • Brigham Young University

▲ DELTA AIR LINES

Lincoln Center Jazz Orchestra

Created in 1988 for Lincoln Center's renowned *Classical Jazz* series, the Lincoln Center Jazz Orchestra (LCJO) is the official "house band" for *Jazz at Lincoln Center* activities. Comprising several generations of the world's foremost jazz musicians, the LCJO is dedicated to developing a performance repertoire of historic compositions and newly-commissioned works for big band. The repertoire includes the music of Duke Ellington, Jelly Roll Morton, Thelonious Monk, Benny Carter, Count Basie, Benny Moten, Mary Lou Williams, Dizzy Gillespie, Charles Mingus, Jay McShann and many other jazz figures.

The LCJO has specialized in the music of Duke Ellington, and its annual presentation of Ellington's music every August in Lincoln Center's Alice Tully Hall has become a cultural highlight of New York City. In the fall of 1992, the LCJO toured thirty cities throughout the United States in a program showcasing Ellington's compositional career from the mid-20's through the early 70's. This highly acclaimed tour included performances at The Hollywood Bowl, Chicago's Orchestral Hall, the Symphony Halls of Boston, Detroit and Atlanta, and a live television broadcast on *The Tonight Show*. Along the way, *Jazz at Lincoln Center* Artistic Director Wynton Marsalis conducted workshops for students at universities and high schools, as well as leading numerous post-concert impromptu discussions on Ellington's music.

1992 also saw the release of *Portraits By Ellington*, the Sony/Columbia recording debut of the LCJO featuring material recorded in a 1991 concert at Lincoln Center. The recording went to #4 on the Billboard Jazz charts and was well received in both Europe and Japan. The following year, the LCJO made its first international appearance at the Marciac Jazz Festival in France, its debut at Tanglewood, and a return visit to The Hollywood Bowl.

In the winter of 1994 the LCJO toured 30 cities in the United States performing a wide array of jazz masterworks. Another tour followed in the summer of 1994, and returned to New York City to appear on "Live from Lincoln Center," in a special nationwide telecast called "The City of Jazz" to an audience of 10 million people. In 1994 jazz at Lincoln Center's second and third recordings were released entitled, *The Fire of the Fundamentals* and *They Came to Swing* by Sony/Columbia (produced by *Jazz at Lincoln Center*). The recordings were comprised of live performances by both LCJO and other Lincoln Center performances. In the winter of 1995, music director Jon Faddis led the orchestra performing the music of Louis Armstrong, in Hong Kong and in the United States on a 20-city tour entitled "The Majesty of Louis Armstrong." The LCJO embarks on their first European tour in the summer of 1995, and returns to the United States for a 25-city tour in the fall, conducted by Wynton Marsalis.

Regardless of the style, part of the goal of *Jazz at Lincoln Center* is to provide a situation in which musicians have the opportunity to study and perform jazz masterworks, allowing them the privilege of functioning as so many players of the past were able to, either in small or large bands. The Lincoln Center Jazz Orchestra has allowed these goals to be achieved.

About Jazz at Lincoln Center

Jazz at Lincoln Center is a year-round series of concerts, lectures, films, recordings, radio broadcasts, international tours, and educational programs for adults and children anchored by the distinguished Lincoln Center Jazz Orchestra and a host of remarkable guests. Under the artistic leadership of Wynton Marsalis, this program has risen to national prominence from its inception as a summer concert series, *Classical Jazz*, in 1987. Four successful summers later, Lincoln Center announced the formation of a year-round department, the first of its kind at a major performing arts institution. The department now produces programs throughout the calendar year under the banner of Jazz at Lincoln Center.

Jazz at Lincoln Center is presented and produced by Lincoln Center for the Performing Arts, Inc., responsible for the 300 performances produced and presented annually through series such as *Mostly Mozart*, *Serious Fun!*, *Midsummer Night Swing*, *Lincoln Center Out-of-Doors* and *Great Performers*. Separate from the superb offerings of the other Lincoln Center organizations, Lincoln Center for the Performing Arts, Inc. showcases performance achievement of the highest caliber spanning a diversity of repertoires and disciplines, with a special emphasis on music. Other activities of Lincoln Center include national telecasts through "Live From Lincoln Center," arts-in-education through the Lincoln Center Institute, and general support maintenance and coordination of the Lincoln Center campus.

Lincoln Center for the Performing Arts, Inc.

Beverly Sills, Chairman

Nathan Leventhal, President

Jazz at Lincoln Center

Wynton Marsalis, Artistic Director

Rob Gibson, Director

Stanley Crouch, Artistic Consultant

Laura Johnson, Education Director

Mary Fiance, Program Manager

April Smith, Production Coordinator

Peter Kohan, Administrative Coordinator

Lincoln Center Jazz Orchestra

Wynton Marsalis, *Conductor*

1995 Tour Artistic Personnel

Wynton Marsalis, *conductor, trumpet*
 Marcus Belgrave, *trumpet*
 Ryan Kisor, *trumpet*
 Jesse McGuire, *trumpet*
 Marcus Printup, *trumpet*
Wycliffe Gordon, *trombone*
 Robert Trowers, *trombone*
 Ronald Westray, *trombone*
Wes Anderson, *alto and soprano saxophones, clarinet*
 Victor Goines, *tenor saxophone, clarinet*
 Sherman Irby, *alto saxophone, flute*
 Stephen Marcus Riley, *tenor saxophone, clarinet*
Joe Temperley, *baritone saxophone, bass clarinet, clarinet*
 Eric Reed, *piano*
 Ben Wolfe, *bass*
 Herlin Riley, *drums*
 Milt Grayson, *vocals*

Lincoln Center Jazz Orchestra 1995 Fall Tour includes the music of Jelly Roll Morton, Louis Armstrong, Duke Ellington, Thelonious Monk, Wynton Marsalis, Count Basie, Dizzy Gillespie, Charles Mingus and others.

Lincoln Center Jazz Orchestra, Conducted by Wynton Marsalis

1995 Fall Tour Music

SELECTIONS FROM THE FOLLOWING COMPOSERS WILL BE PERFORMED AND ANNOUNCED BY WYNTON MARSALIS FROM THE STAGE

Jazz at Lincoln Center is proud to present Lincoln Center Jazz Orchestra's 1995 fall tour in a concert of jazz masterworks by some of the great American composers of this century. The music of **Jelly Roll Morton, Charles Mingus, Louis Armstrong, Duke Ellington, Thelonious Monk, Count Basie, Dizzy Gillespie, Wynton Marsalis** and others are featured in a swinging evening of blues, Kansas City 4/4 swing, ballads, and orchestral suites. The tour will also showcase Wynton Marsalis' compositions for big band, including excerpts from *Blood on the Fields*, an epic, three-hour work commissioned by *Jazz at Lincoln Center* which received its world premiere in 1994 at Alice Tully Hall.

WYNTON MARSALIS Conductor, Composer, Trumpet

Born on October 18, 1961, Wynton Marsalis is from the city of many great jazzmen, New Orleans. He began taking the trumpet seriously at age 12 when he started classical training. As a young musician he acquired quality experience in local marching bands, jazz bands, funk bands, and classical youth orchestras. At age 18 he entered the Juilliard School in New York City and was soon recognized as the school's most impressive trumpeter. Later that year Mr. Marsalis joined Art Blakey and the Jazz Messengers and soon after began his recording career in 1982. Over the last decade he has produced a catalogue of outstanding recordings, winning numerous awards including eight Grammy Awards, and maintained a relentless performance schedule. His recent compositions of extended works convey a range and depth of human expression rarely found in contemporary American music.

Mr. Marsalis has attained world-class prominence as both a musician and a spokesman for music education. On a regular basis he lectures and conducts master classes for students of all ages and interests. Mr. Marsalis has played a critical role in awakening the consciousness of a new generation of fans and fellow musicians. As Artistic Director of *Jazz at Lincoln Center*, he has helped establish a standard of excellence in jazz presentation. His continual effort on the course of heightened jazz awareness in America is one of the most exciting phenomena occurring in music today.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

ABOUT THE MUSICIANS (alphabetically)

WESS ANDERSON, Alto and Sopranino Saxophones, Clarinet

Mr. Anderson attended Southern University and studied with Alvin Batiste. Wynton Marsalis asked Mr. Anderson to join his band on tour, and then in 1988, he became a member of the Wynton Marsalis Septet and has recently released his first solo album entitled *Warmdaddy in the Garden of Swing*.

MARCUS BELGRAVE, Trumpet

A faculty member of the Oakland University jazz studies program, Mr. Belgrave is also the founder of the jazz development workshop in Detroit. He has been a member of the Lincoln Center Jazz Orchestra since its inception in 1988.

VICTOR GOINES, Tenor Saxophone, Clarinet

Residing and teaching in New Orleans, Mr. Goines is a member of the faculty at the University of New Orleans. He joined Wynton Marsalis' Septet in the summer of 1993 and toured with the band through 1994. Mr. Goines also tours internationally with the Lincoln Center Jazz Orchestra.

WYCLIFFE GORDON, Trombone

A performer with Wynton Marsalis since his sophomore year in college, Mr. Gordon officially joined and toured with the Wynton Marsalis' Septet in 1989. In the winter of 1995, he toured with the Lincoln Center Jazz Orchestra, performing the music of Louis Armstrong in Hong Kong and across the United States.

MILT GRAYSON, Vocals

Mr. Grayson is a Juilliard School of Music vocal scholarship winner from the All-City Chorus of New York. He made his Metropolitan Opera debut as a featured bass soloist in the premiere production of George Gershwin's *Porgy and Bess*. Mr. Grayson has toured with the Lincoln Center Jazz Orchestra since 1992.

SHERMAN IRBY, Alto Saxophone, Flute

Mr. Irby received his bachelor of arts in music education from Clark Atlanta University. Now a resident of New York City, he has performed throughout the country with groups such as the Temptations, Boys Choir of Harlem, the Mingus Dynasty Big Band, and, in April 1995, with Betty Carter and Wynton Marsalis.

RYAN KISOR, Trumpet

Mr. Kisor enrolled at the Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. Since coming to New York City, he has played with the Mingus Dynasty, the Gil Evans Orchestra, Benny Green, Charlie Haden's Liberation Orchestra, Bobby Watson's Big Band, the Lincoln Center Jazz Orchestra, and the Phillip Morris Jazz All-Stars.

JESSE McGUIRE, Trumpet

Mr. McGuire studied under world renowned jazz master Dr. Morris J. Lawrence, Professor of Music at Washtenaw College and University of Michigan. He has an extensive background in gospel music and has performed with six grammy winning gospel bands. Currently he is focusing on his career as a jazz musician.

MARCUS PRINTUP, Trumpet

In college, Mr. Printup was a United States representative in the first annual Louis Armstrong Trumpet Competition held at the Smithsonian. That same year, he won the International Trumpet Guild Competition. Mr. Printup performed with Marsalis on various projects, including the premiere of his jazz ballet at Lincoln Center in 1993. This is his second tour with the Lincoln Center Jazz Orchestra.

ERIC REED, Piano

When Mr. Reed was 18, he performed on his first tour with Mr. Marsalis. He permanently joined the Wynton Marsalis Septet in the summer of 1989 and held this position until its disbanding in 1995. To date, Mr. Reed has released three albums as leader including *Soldier's Hymn*, in 1991, *It's Alright to Swing*, in 1993, and *The Swing and I* in January, 1995.

HERLIN RILEY, Drums

Mr. Riley was a member of Ahmad Jamal's band from 1984 through 1987. In the spring of 1988, he joined Wynton Marsalis' band and toured worldwide with the septet. He also performed on the first Lincoln Center Jazz Orchestra United States tour in the fall of 1992. He is a regularly featured musician at Lincoln Center.

STEPHEN MARCUS RILEY, Drums

Mr. Riley studied at William Paterson College in New Jersey with bassist Rufus Reid. He is a member of the Phillip Harper Quartet in New York City and in the summer of 1995 he toured Europe with the Harper Brothers and Tete Montoliu.

JOE TEMPERLEY, Baritone Saxophone, Bass Clarinet, Clarinet

Mr. Temperley came to New York from Scotland in 1965 and has since performed and recorded with Benny Carter, Jon Hendricks, Buck Clayton, Lincoln Center Jazz Orchestra, Joe Henderson, Freddie Hubbard among many others.

ROBERT TROWERS, Trombone

Mr. Trowers began his freelance career as a trombonist in 1976. He made his recording debut in 1983 with *Synopsis*, followed by other recordings with Randy Sandke, Susannah McCorkle, and The Count Basie Orchestra.

RONALD WESTRAY, Trombone

Mr. Westray received his B.A. from South Carolina State University. In 1993, he performed on Wynton Marsalis' collaboration with New York City Ballet at Lincoln Center, transcribed and performed the world premiere of Marcus Roberts' latest full-length composition, and toured with the Lincoln Center Jazz Orchestra. In May, 1994, Mr. Westray graduated from Eastern Illinois University in Charleston where he received his M.A. as a graduate assistant.

BEN WOLFE, Bass

Mr. Wolfe performed with Harry Connick, Jr. from 1988-93. He recorded five albums with Connick, and *Jubilation* with Branford Marsalis. In January 1994 he joined the Wynton Marsalis' Septet. He appears on Carl Allen's recent record release entitled *The Pursuer*, and on Wess Anderson's release of *Warmdaddy in the Garden of Swing*.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 13, 1995 - 7:30 pm
Madsen Recital Hall

ARTHUR LIPNER
with
BYU Percussion Ensemble
Ron Brough, *director*

In A Sentimental Mood	Duke Ellington
Second Wind	Arthur Lipner
Vincent	Don Mclean
Kaleidoscope	Arthur Lipner
The Song Is You	Jerome Kern
Space Dancer	Arthur Lipner

Intermission

Some Uptown Hip-Hop	Arthur Lipner arr. by Ron Brough
Soca City	Arthur Lipner arr. by Mark Ford
Lime Juice	Arthur Lipner arr. by Ron Brough

BYU Percussion Ensemble Personnel
Ron Brough, *director*

Guy Andrus
John Bradley
Tiffany Bourgeois
Joe Center
Diane Clarke
Michael Compton
Lisa Hardy
Adam Holdaway
Lance LeVar
Julie Piper
Rone Sparrow
Rebekka Stone

Tonight's performance is sponsored in part by the Ludwig/Musser Co.

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY DEPARTMENT OF MUSIC PRESENTS



Tales of Hoffmann

October 18-21, 27-28, 1995
de Jong Concert Hall • Harris Fine Arts Center

TALES OF HOFFMANN

Music by Jacques Offenbach (1819-1880)

Libretto by Jules Barbier and Michael Carre

Based on stories by E.T.A. Hoffmann (1776-1882)

English Translation by Ruth and Thomas Martin by permission from
G. Schirmer, Inc.

THE STORY

The Prologue

As his most recent but estranged flame, Stella, enacts her leading role in the performance of *Don Giovanni* in the opera house above. Hoffmann and his student cronies gather in Luther's cellar tavern for a little lubrication and a good story. His competitor for Stella's attention, Councillor Lindorff, has intercepted a love letter of apology from her to Hoffmann and decides to linger and watch the despondent Hoffmann drink himself under the table by the time the opera upstairs is over. He wishes to entertain Stella for the rest of the evening. The students led by Nicklas, entice Hoffmann into weaving a tale as a more interesting substitute for the remaining acts of *Giovanni*. The tale turns into a series of bizarre dreams of the three women embodied in his lost but beloved Stella.

The Tale of Olympia

Hoffmann's first "dream" is of Olympia, a mechanical doll created by Dr. Spalanzani. With the miraculous eyes purchased from Coppelius, the gorgeous Olympia looks so human that she steals Hoffmann's heart. At the hands of the sinister Coppelius, the idol of Hoffmann's youthful ardor becomes a heartless machine which exposes his adolescent attraction to public ridicule.

INTERMISSION

The Tale of Giulietta

In his next vision, the sensuous courtesan, Giulietta, buys Hoffmann's soul (his reflection) as agent for the devil, Dappertutto. Hinting that he can get the key to her boudoir, Giulietta seduces Hoffmann to kill her former conquest, Schlemil. Hoffmann kills Schlemil with Dappertutto's sword, but finds only an empty room and is left bereft of innocence, soul and conquest.

The Tale of Antonia

Antonia, the oversensitive artist who will smother either of too much singing or too little, draws out Hoffmann's more mature, protective instincts but still tramples them in yielding to the devil, Dr. Miracle's enticements to fame over family. She literally sings herself to death.

The Epilogue

Stella triumphs in *Giovanni* and rushes to her forgiven Hoffmann's side. Hoffmann, never having received the letter of forgiveness, has drunk himself under the table in bitterness. Angry, Stella departs with Lindorff leaving Hoffmann to the inspiration of his muse.

DIRECTOR'S NOTE

Behind the memorable tunes which pervade this Offenbach masterpiece lies a revealing, if not profound, look at several of life's critical passages. There is the embarrassing revelation of our quickness to anger, self-pity, passion, unwillingness to forgive and worldly deception. There is also that tempting paradox which reveals both the dangers and blessings of the artistic life.

We hope you enjoy it both as the superb entertainment that it is and as the somewhat deeper look that it may hint at. We have enjoyed "reveling in its madness," and hope you will too.

TALES OF HOFFMANN

(Performance Dates) CAST

Prologue/Epilogue, *Luther's cellar tavern in Bamberg, Germany, 1820*

Stella, <i>the prima donna and Hoffmann's now fading flame</i>	Emily McCormick
Andres, <i>her servant</i>	Jason Merrell
Councillor Lindorff	(18, 20, 27) Darren Watts (19, 21, 28) Christopher Holmes
Luther, <i>the tavern keeper</i>	Shawn Kidd
Nathaniel, <i>student</i>	Geoff Gibson
Herrmann, <i>student</i>	Nathaniel Johnson
Wilhelm, <i>student</i>	David Thomas
Hoffmann, <i>the dissolute young poet</i>	(21) Ryan Olsen (28) James Mangan (18, 19, 20, 27) Clinton Miller
Niklas, <i>Hoffmann's friend</i>	(18, 20, 27) Megan Lewis (19, 21, 28) Julianna Tollestrup

First Dream, *the drawing room of Dr. Spalanzani's Villa*

Dr. Spalanzani, <i>Olympia's inventor</i>	Daniel Gardner
Hoffmann, <i>the infatuated youth</i>	(21) Ryan Olsen (27) James Mangan (18, 19, 20, 28) Clinton Miller
Cochenille, <i>Spalanzani's servant</i>	Jay Packard
Niklas	(18, 20, 27) Megan Lewis (19, 21, 28) Julianna Tollestrup
Coppelius, <i>inventor of eyes and other blindnesses</i>	Darren Watts
Olympia, <i>the doll</i>	(18, 20, 27) Kristi Fry (19, 21, 28) Veronica Hanson
Harp Echo	Matt Clayton

INTERMISSION

Second Dream, a party in the Venetian harbor

Giulietta, *a Venetian courtesan*

(18, 20, 27) Debra Bounous
(19, 21, 28) Diane Arnett

Niklas

(18, 20, 27) Megan Lewis
(19, 21, 28) Julianna Tollestrup

Hoffmann, *the lustful youth*

(19, 20, 21, 27) Ryan Olsen
(18, 28) James Mangan

Schlemil, *Giulietta's protector and most recent conquest*

Shawn Kidd

Dappertutto, *the devil's magician*

Christopher Holmes

Pittichinaccio, *Schlemil's henchman*

Donald Allison

Third Dream, at Crespel's hideaway apartment in Munich

Antonia, *dying of a strange malady
from her beautiful singing*

(18, 20, 27) Kristalyn Thornock
(19, 21, 28) Kaarin Safsten

Crespel, *her father*

Stephen Howard

Frantz, *his servant*

Daniel Gardner

Hoffmann, *Antonia's protective suitor*

(18, 20, 27) James Mangan
(19, 21, 28) Ryan Olsen

Dr. Miracle, *who brings the cure of death*

(18, 20, 27) Christopher Holmes
(19, 21, 28) Darren Watts

Voice of Antonia's Mother

Marci McKay

Niklas

(18, 20, 27) Megan Lewis
(19, 21, 28) Julianna Tollestrup

Artistic Staff

Artistic Director & Stage Director	Clayne Robison
Assistant Stage Director & Director of Julietta Scene	Veronica Hanson
Production Stage Manager	Ken Harris
Music Director & Conductor.....	Walt Birkedahl
Chorus Master & Assistant Conductor.....	Christiaan Crans
Coaches	Christiaan Crans, Amy Wilson
Scenic Design	Dallas Civic Opera
Costume Design	Janet Swenson
Lighting Design & Scenic Coordinator	Rory Scanlon
Sound Design	Joe Andersen
Combat Choreographer/Coach	Ted Sharon
Assistant Combat Coach.....	Kevin Rahm
Fight Captain.....	Amy Andersen

Producing Staff

Producer	Janielle Christensen
Division of Arts Director	Kenneth V. Crossley
Production Manager.....	Michael G. Handley
Associate Production Managers.....	Peter Jones, David Knight, Doran Smith
Resident Stage Manager.....	Loraine Edwards
Assistant Stage Managers	Mark Ohran, John Acker
Costumer	Cathie McClellan
Assistant Costumer.....	Carolyn Smith
Assistant Costume Designers	Vaylene Macfarlane - Students Erika Horman - Julietta Lara Alldred - Olympia
Cutters.....	Deanne Dewitt, Cathie McClellan, Gloria Pendlebury, Mary Sabin
Stitchers	Lara Aldred, Amy Carr, John Davies, Tara DeGrey, Deanne DeWitt, Lyn Fischer, Douglas Flandro, Amelia Ison, Stuart Lewis, Evelyn Lim, Tracy Libbert, Melia Merkley, Kerry Mortensen, Aaraina Ogzewalla, Gloria Pendlebury, Louella Powell, Ann Robertson, Debra Seamons, Julianna Tollestrup, John Wangsgard, Nancy Yam & ThF 141 Lab Students

Make-up Designers.....	Rebekah Eagar, Kate Morford
Make-up Execution & Running Crews	Allison Thomas, ThF 327 Students
Lead Dressers	Amy Anderson, Amy Glaser
Assistant Dressers.....	Kirsti Rowley, John Hammond
Technical Directors	O. Lee Walker, John W. Shurtleff
Associate Technical Director	Frank Weight
Assistant Technical Coordinators	Peter Jones, David Knight, Doran Smith
Technical Assistant	Sterling Petersen
Expeditor	Guy Welker
Technical Crew	Mindy Young, Mary Respass, Rebecca J. Vigue, Felina Khong
Master Carpenter.....	Frank Weight
Assistant to Master Carpenter	Curt D. Garner, Donald Jenkins, Mike Wadsworth
Scenic Studio Crew	Glenn Kubricky, Miles LeBaron, Wade Paskette, Jason Yancey
Scenic Artist.....	Richard Clifford
Assistants to Scenic Artist	Brent Quam, Antonia Clifford
Properties Advisor	Loraine Edwards
Properties	Shawnda Ludlow
Prop Assistant.....	Carolyn Stone, Danny Stiles
Assistant Light Designer	Stuart Lewis, Maggie Bailey
Master Electricians	Task Force
Light Board Operator	Karen A. Anderson
Production Assistants	Adam Boulter, Megan Sanborn
Scheduling Manager.....	Britt Pearson
Event Manager.....	Jeb Branin
Marketing/Box Office Manager	Paul Duerden
Programs.....	Lara Saville, Jennifer Hinton
Publicity & Design	Lane Hunter, Becky Wadham, Lanna Carter
Publicity Photographer	Mark Philbrick
Business Manager	Jolyn Floyd
Accountants	Jason Esplin, Reed Matthews, Eric Rawlings

Orchestra
Walter B. Birkedahl, conductor
Christiaan Crans, assistant conductor

Violin I	Cello	Clarinet	Trombone
Sonia Walker, concertmaster	Jeremy Woolstenhulme	Gwen Tuft	Peter Jensen
Allison Unsworth	Kristiana Dahlquist	Tim Hutchings	Vincent Han
Kristen Koralewski	Shannon Oar	Bassoon	Karl Johnson
Darren Wilcox	Wenbin Zhao	April Christensen	Timpani
Rachel Bakes	Bass	Melissa Bitter	Mark Wolfersberger
Rebecca Forstner	Angela Cooley	Horn	Percussion
	Brady Ward	Wendy Henson	Lance LeVar
Violin II	Samuel Peery	Barbara Johnson	Michael Blair
Emily Evans	Rebecca Donoho	Sonia Gray	Harp
Cathy Higgison	Flute	Robert Lee	Laurie Madsen
Hilary Kiser	Marquelle Brown	Trumpet	
Ryan May	Anne Montgomery	Sam Pierce	
Shelli Rae Blonquist	Oboe	Marc Hyde	
	Kristine Baird		
Viola	Marcie Yacktmann		
Cynthia Covington			
Angela Stephenson			
Mike Malstrom			
Emily Shelton			

Chorus of Students, Curious Townspeople, and Courtesans

Soprano 1	Tenor I	Baritone
Angela Dixon	Tobias Bradford	Robert Gerlach
Joni Jensen	Geoff Gibson	Scott Gerald Hinckley
Cristine Litster	Jay Packard	Nathaniel Johnson
Emily McCormick	Tenor II	Mike Taylor
Emily Mecham	Donald Allison	Bass
Lara K. Preston	Robert Dotson	Joseph Gee
	Jason Merrel	Adam Haws
Soprano II	David M. Thomas	Stephen Howard
Jeanne Kerry		Jeremy Whittaker
Karen Knudsen		Justin Whittaker
Emily Wood		
Jennifer A. Pearson		
Elizabeth Pike		
Tammy Schneider		

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 18, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Daniel Bachelder
Trombone and Euphonium

Special Guest Artist
Lila Stuart-Bachelder, *soprano*

Assisted by
Dian Baker Drinkhall, *piano*

Program

Blue Bells of Scotland	Arthur Pryor (1870-1942)
Agilmente	Nicola Porpora (1686-1768)
Romance de Mignon	Henri Duparc (1848-1933)
with Lila Stuart-Bachelder	
Sonata	Ludwig van Beethoven (1770-1827)
Allegro Moderato	Bachelder

Intermission

Elegy for Mippy II

Leonard Bernstein
(1918-1990)

Une Flûte Invisible

Camille Saint-Saëns
(1835-1921)
Bachelder

with Lila Stuart-Bachelder

Four Preludes

Dmitri Shostakovich--Ostreder
(1906-1975)

Moderato non troppo

Allegretto

Andantino

Allegretto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 19, 1995 - 7:30 pm
Madsen Recital Hall

SIXTH ANNUAL OCTUBAFEST

FACULTY RECITAL SERIES

R. Steven Call
Tuba and Euphonium

Assisted by
Robin Hancock, *piano*
Barbara Williams, *violin*
Beverly Hansen, *violin*
Mario Ortiz, *viola*
Monica Call, *cello*

Program

Concertino for Tuba and Strings
Moderato
Lento
Allegro

Arthur Frackenpohl
(b. 1924)

Tuba Concerto
Allegro deciso
Lento e mesto
Allegro giocoso

Edward Gregson
(b. 1950)

Suite No. 1 for Tuba and Piano (Effie Suite)

Alec Wilder

(1907-1980)

Effie Takes A Dancing Lesson

Effie Sings A Lullaby

Effie Goes Folk Dancing

Effie Chases A Monkey

Effie Falls In Love

Effie Joins The Carnival

Intermission

Studies in English Folk Song

Ralph Vaughan Williams

(1872-1958)

Adagio

Larghetto

Andante tranquillo

Allegro vivace

Two Preludes

Sergei Rachmaninoff

(1873-1943)

Robin Hancock, *piano*

Reflective Mood

Sammy Nestico

(b. 1924)

Grand Russian Fantasia

Jules Levy

(1838-1903)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, October 20, 1995 - 7:30 pm
Madsen Recital Hall

SIXTH ANNUAL OCTUBAFEST
Guest Tuba Recital
John Stevens

Assisted by
Robin Hancock, *piano*
Steven Call, *piano and tuba*
Josh Payne, *guitar*
Lars Yorgason, *bass*
Ron Brough, *drums*

Program

Variations in Olden Style (d'apres Bach)

Thomas Stevens

- I. Theme
- II. Variation 1 - Grazioso
- III. Variation 2 - Allegro moderato
- IV. Variation 3 - Adagio
- V. Variation 4 - Adagio
- VI. Variation 5 - Finale - Allegro

Sonatina per Tuba e Pianoforte

Jan Koetsier
(b. 1911)

- I. Allegro
- II. Tempo di minuetto
- III. Allegro moderato

Adagio from "The Limpid Stream", Op. 39

Dmitri Shostakovich
(1906-1975)
Trans. by Harri Miettunen

Fantasia and Variation on “The Carnival of Venice”

Jean-Baptiste Arban
(1825-1889)
revised by E.F. Goldman

Blackbird for Solo Tuba

Arr. by Larz Homgaard

Intermission

Jazz Selections: To Be Announced
Program includes:

Summertime

George Gershwin
(1898-1937)

Django

John Lewis
(b. 1920)

Now’s the Time

Charlie Parker
(1920-1955)

Cookie Revenge

John Stevens
(b.1951)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 21, 1995 - 7:30 pm
Madsen Recital Hall

SIXTH ANNUAL OCTUBAFEST
Grand Octubafest Concert
BYU Tuba-Euphonium Ensemble
John Stevens, *conductor*
BYU Tuba-Euphonium Jazz Ensemble
Steven Call Trio
Massed Tuba and Euphonium Ensemble

Morgenmusik Paul Hindemith--Stevens
(1895-1963)

Anna Magdalena Suite Johann Sebastian Bach
(1685-1750)
Menuet
Musette
Bist du Bei Mir
Marche

Adagio John Stevens
(b.1951)

Higashi-Nishi John Stevens

Five Dances Tylman Susato--Stevens
(c. 1500-1560)
La Mourisque
Bransle Quatre Bransles
Ronde
Monde Mon Amy
Pavane Battaille

The BYU Tuba-Euphonium Ensemble

Intermission

Tuba Turf	Lennie Nehause
The Pink Panther	Henry Mancini
Selection from Manhattan Suite	John Stevens
BYU Tuba-Euphonium Jazz Ensemble	
Jazz selections: To be announced	
Steven Call Trio	
In the Evening by the Moonlight	Traditional
Yesterday	Lennon & McCartney
Sentimental Journey	Green, Brown, & Homer
Baby Face	Davis & Akst
Octubafest Massed Tuba and Euphonium Ensemble	

Grand Octubafest Concert Personnel

The BYU Tuba-Euphonium Ensemble	Steven Call Trio
Brian Croxall, euphonium	Brian Priebe, trombone
-Shelby Brewer, euphonium	Kevin Johansen, banjo
Steven Hoyt, euphonium	Steven Call, tuba
Alaska Franklin, euphonium	
-*Elena Hansen, euphonium	Grand Octubafest Massed Ensemble
Debra Palmer, euphonium	
-*Casey Smith, euphonium	All Octubafest Participants
James Wilson, euphonium	Steven Call, conductor
Jeff Case, tuba	John Stevens, conductor
John Chapman, tuba	
Robert Cloward, tuba	
Joseph Jensen, tuba	
-Jeff Lance, tuba	
-+Thad LeVar, tuba	
Steven Lundquist, tuba	-Members of BYU Tuba-Euphonium Jazz Ensemble
	*Co-principal +Principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 24, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Jeffrey Shumway
piano

Nocturne in B Major, op. 62, No. 1

Frédéric Chopin
(1810-1849)

Sonata in B Minor, op. 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

pause

Nocturne in E Minor, op. 72, No. 1

Ballade in A-flat Major, op. 47

Scherzo in E Major, op. 54

This recital is the third in a series featuring the piano music of Chopin.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, October 24, 1995 - 9:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Crystal Shields
flute

Assisted by
Diane Bastian, *piano and harpsichord*
Brian Hall, *piano and harpsichord*
Mika Vincent, *oboe*
Michael Dalby, *bassoon*
Jeremy Woolstenhulme, *cello*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Concerto in G Minor, P. 402
Allegro ma cantabile
Largo
Allegro non molto

Antonio Vivaldi
(1678-1741)

Crystal Shields, *flute*
Mika Vincent, *oboe*
Michael Dalby, *bassoon*
Brian Hall, *harpsichord*

Introduction and Variations on “Trockne Blumen”
from Die schöne Müllerin, D. 802
Introduction--Andante
Theme
Variations 1, 3, 5, 7

Franz Schubert
(1797-1828)

Le merle noir (1951)

Olivier Messiaen
(1908-1992)

Crystal Shields, *flute*
Diane Bastian, *piano*

Intermission

Sonata, Op. 166
Andantino
ad libitum--Allegretto--ad libitum
Allegro molto

Camille Saint-Saëns
(1835-1921)

Mika Vincent, *oboe*
Brian Hall, *piano*

Sonata in E Major, BWV 1035
III. Adagio ma non tanto
IV. Allegro

Johann Sebastian Bach
(1685-1750)

Crystal Shields, *flute*
Jeremy Woolstenhulme, *cello*
Diane Bastian, *harpsichord*

Duo for Flute and Oboe
Allegro
Pastorale
Fuga

Alberto Ginastera
(1916-1983)

Crystal Shields, *flute*
Mika Vincent, *oboe*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, October 25, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Orpheus Winds

Elizabeth Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Laurence Lowe, *horn*
Glenn Williams, *bassoon*

Program

Introduction and Allegro in D Minor, op. 88, No. 4	Anton Reicha--Goldman (1770-1836)
Quintet in F, op. 95 (1909)	Josef Bohuslav Foerster (1859-1951)
Allegro moderato	
Andante sostenuto	
Allegro scherzando	
Moderato e tranquillo--Allegro vivo	

Intermission

Piccola offerta musicale (1943)	Nino Rota (1911-1979)
---------------------------------	--------------------------

Kleine Kammermusik, op. 24, No. 2 (1922)

Paul Hindemith

Lustig. Mässig schnelle

(1895-1963)

Walzer. Durchweg sehr leise

Ruhig und einfach

Schnelle--Sehr lebhaft

In commemoration of Hindemith's 100th birth anniversary

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, October 26, 1995 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Lawrence Green
guitar

Program

Bolero	Eduardo Sainz de la Maza
Variations on the hymn tune "Kingsfold"	Lawrence Green (b. 1954)
Vals Op. 8, No. 4	Agustín Barrios (1885-1994)
Capriccio Diabolico (Omaggio A Paganini)	Mario Castelnuovo-Tedesco (1895-1968)
Carnivalito (El Humahuaqueno)	E. Zaldivar-Morel
Suite Española, Op. 47 Granada Cádiz	Isaac Albéniz (1860-1909)
Tres piezas españolas Fandango	Joaquín Rodrigo (b. 1901)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, October 28, 1995 - 4:00 pm
Madsen Recital Hall

SOPHOMORE RECITAL

Wayne Kidd
organ

**Required for the degree Bachelor of Music with a major
in Performance and Pedagogy**

Program

Wer nur den lieben Gott lässt walten, BWV 642
Jesus Christus, unser Heiland der den Tod
überwand, BWV 626

Johann Sebastian Bach
(1685-1750)

Antiphon V: How Fair and Pleasant Art Thou
Op. 18, No. 5

Marcel Dupré
(1886-1971)

Es ist das Heil uns kommen her

Anonymous

Prelude and Fugue in C Major, BWV 545

Johann Sebastian Bach
(1685-1750)

Nun bitten wir den heiligen Geist, BuxWV 209

Dietrich Buxtehude
(1637-1707)

Theme and Variations on "Wo Gott zu Haus nit gibt sein Gunst"
from Thirty Pieces, Op. 18/I

Hugo Distler
(1908-1942)

Cantabile and Fanfare

Nikolaas Jaak Lemmens
(1823-1881)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Wednesday, November 1, 1995 - 7:30 p.m.
Madsen Recital Hall

BYU JAZZ COMBO IN CONCERT

Steven Call, *conductor*

Program

Royal Garden Blues	Spencer and Clarence Williams
Midnight in Moscow	Traditional
Back Home in Indiana	MacDonald and Hanley
Saint James Infirmary	Traditional
Joe Avery	Joe Avery

BYU Dixieland Band

Baby Elephant Walk	Henry Mancini
The Pink Panther	Henry Mancini
Tuba Turf	Lennie Niehaus
Selection from Manhattan Suite	John Stevens

Tuba-Ensemble Jazz Ensemble

Intermission

Shadow of Your Smile	Johnny Mandel
A Garota de I panema	A.C. Jobim
No Me Lleves Contigo	Orquesta De La Luz

Latin Salsa Combo

Caravan	Juan Tizol and Duke Ellington
Lush Life	Billy Strayhorn
Foot Prints	Wayne Shorter
Cherokee	Ray Noble

Hard Bop I

Personnel

Hard Bop I

Lyle Durland, *student director*

Brent Durland, *trumpet*

Lyle Durland, *trombone*

Jim Otto, *tenor saxophone*

Laurisa Ward, *piano*

Sam Peery, *bass*

Jason Spiesman, *drums*

Tuba-Euphonium Jazz Combo

Steve Call, *director*

Elena Hansen, *euphonium*

Casey Smith, *euphonium*

Shelby Brewer, *euphonium*

Thad LeVar, *tuba*

Jeff Lance, *tuba*

Bart Olson, *drums*

Latin Salsa Band

Brady Ward, *student director*

Isabel Richardson, *vocals*

Ben Jacobsen, *trumpet*

Wade Morden, *tenor*

Ryan Williams, *trombone*

Jeremy Mathews, *piano*

Brady Ward, *bass*

Chad Christensen, *Latin percussion*

Rob Ringger, *Latin percussion*

Jordan Pusey, *Latin percussion*

Dixieland Combo

Steven Call, *director*

Tim Owen, *clarinet*

Reed Peterson, *trumpet*

Curtis Winters, *trombone*

Steven Call, *piano*

Sam Peery, *bass and vocals*

Josh Payne, *guitar and banjo*

Bart Olson, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Thursday, November 2, 1995 - 7:30 p.m.
Madsen Recital Hall

BRASSWORKS

Bret Jackson, *trumpet*
David Blackinton, *trumpet*
Laurence Lowe, *horn*
Steven Call, *euphonium and tuba*
Daniel Bachelder, *trombone and euphonium*

Program

Two Sonatas	Daniel Speer
Allegro	(1636-1707)
Allegro	

Sonatine	Eugene Bozza
Allegro vivo	(b. 1905)
Andante ma non troppo	
Allegro vivo	
Largo	

Intermission

Scherzo and Lied	Ludwig Maurer--Nagel
	(1789-1878)

Five Miniatures	Robert Starer
1. Fanfare	(b. 1924)
2. Air	
3. Cannon	
4. Chaconne	
5. March	

Overture from <i>The Barber of Seville</i>	Gioachino Rossini--Denroche
	(1792-1868)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 3, 1995 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Marquelle Brown
flute

Assisted by
Anjanette Butler, *piano*
Laurie Madsen Snarr, *harp*

Program

Sonata in E-flat Major, BWV 1031	Johann Sebastian Bach
I. Allegro Moderato	(1685-1750)
II. Siciliano	
III. Allegro	
Sonata No. 1 in E Minor	Francois Devienne
I. Allegro	(1759-1803)
II. Adagio	
Sonata	Robert Muczynski
III. Andante	(b. 1929)
IV. Allegro con moto	
Intermission	
Nocturne et Allegro Scherzando	Phillippe Gaubert
	(1879-1941)
Sicilienne, op. 78	Gabriel Fauré
	(1845-1924)
Concerto pour Flûte	Jean Rivier
III. Molto vivace	(1896-1987)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 3, 1995 - 9:00 pm
Madsen Recital Hall

SENIOR RECITAL

Jared Spice
Classical Guitar

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Zapateado	R. Sainz de la Maza (1897-1981)
Chôros No. 1 Mazurka-Chôro	Heitor Villa-Lobos (1887-1959)
Suite No. 1 for Violincello BWV 1007 Prelude Allemande Courante Sarabande Minuet I Minuet II Gigue	Johann Sebastian Bach (1685-1750)
Lagrima Adelita Mazurca en Sol	Francisco Tárrega (1852-1909)
Sevillana (Fantasie)	Joaquín Turina (1882-1949)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 3, 1995
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
and
BRIGHAM YOUNG UNIVERSITY SINGERS

Program

How Beautiful Upon the Mountains, from
The Redeemer

Robert Cundick
(b. 1926)

COMBINED CHOIRS

I

Dance

David Conte
(b. 1955)

An Apostrophe to the Heavenly Hosts

Healey Willan
(1880-1968)

II

From the Music of Leonard Bernstein

Leonard Bernstein
(1918-1990)

Sanctus, from **Mass**

Sanctus, from **Missa Brevis**

Gloria tibi, from **Mass**

Gloria, from **The Lark**

Canon in Five Parts, from **Kaddish, Symphony No. 3**

Almighty Father, from **Mass**

Gloria, from **Mass**

III

Hymns and Spirituals

The King of Love

arr. Paul Christiansen

They Holy Love	arr. John Ferguson
Crossin’ Over	Richard Jackson
Hallelujah!	Vincent Youmans arr. Robert Sund

CONCERT CHOIR

Intermission

	IV	
Everyone Sang		Dominick Argento (b. 1927)
I Have Had Singing		Stephen Sametz (b. 1954)

	V	
I Lift My Eyes to Watch the Mountain Moon from <i>Meditations on Li Po</i>		Stephen Paulus (b. 1949)
O’vé, lass’, il bel viso?		Morten Lauridsen (b. 1943)

	VI	
Into the Woods		Stephen Sondheim (b. 1930)

	VII	
How Can I Keep From Singing		arr. Ronald Staheli
Psalms XCVI from <i>Three Psalms</i>		Merrill Bradshaw (b. 1929)

UNIVERSITY SINGERS

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Brigham Young University Concert Choir, 1995-96

Mack Wilberg, *conductor*

Ryan Murphy and Joanna Oshida, *accompanists*

Soprano I

Rachel Bastian
Kristi Frei
Arian Goodman
Christine Litster
Emily Mecham
Beverley Thomas
Sara Thomas
Kristalyn Thornock

Soprano II

Laura Bleak
Katherine Brim
Melissa Court
Sandra Gierisch
Deanna Hadfield
Aubrey Kolts
Jennifer Pearson
Laura Preston
Esther Richins
Kaarin Safsten
Christy Turnbow

Alto I

Alicen Allred
Alicia Bush
Wendy Beth Jones
Leah Florence
Janet Hunter
Jeanne Kerry
Cornelia Liebscher
Jessica Melanson
Mary Ann Munson
Krista Redd
Tammy Schneider
Jennifer Smith
Cherilyn Worthen

Alto II

Dianne Bailey
Jamie Cluff
Lark Cowart
Anne Forsyth
Amanda Fund
Carol Hinckley
Tami Lim
Marisa Mellor
Joanna Oshida
Courtney Palmer
Katherine Simmons
Amy Warner

Tenor I

Daniel Gardner
Charles Hall
Isaac Hurtado
Ronald Jones
David Moulton
Ryan Murphy
David Pickering
Darrell Zaugg

Tenor II

Donald Allison
Tobias Bradford
Mike Jensen
Clark Johnsen
Cray Lyman
Jeremy Mathews
Michael McCarthy
Adam Tait
David Young

Bass I

Shawn Hansen
Michael Kelley
Shawn Kidd
Michael Madsen
Alex Oldroyd
Nathan Skene
Hisaki Sugawara
Mike Taylor
Anthony Taylor
Dave Thomas
Ethan Wickman

Bass II

Joel Adair
Daniel Bradshaw
Bryan Elkins
Stephen Howard
Nathaniel Johnson
Mathew Kieffer
David Larson
David Lawrence
Michael Moody

Brigham Young University Singers, 1995-96

Ronald Staheli, *conductor*

Steven Dresen, *graduate assistant*

James Margetts, *accompanist*

Soprano I

Marni Hill
Emily McCormick
Alisa Peterson
Elizabeth Pike

Tenor I

Geoff Gibson
Tracy Hall
James Mangan
Steve Showalter

Soprano II

Angela Dixon
Joni Jensen
Tracy Madsen
Teresa Pinegar

Tenor II

Jared Anderson
Adam Haws
James Margetts
Jonathan Moody

Alto I

Diane Arnett
Melanie Baker
Veronica Hansen
Marci MacKay
Rebecca Strong
Stacie Timms

Bass I

Steve Dresen
Taylor Holsinger
Rex Kocherhans
Michael Raddatz
Joshua Shimizu
David Simmons

Alto II

Tiffany Call
Cyndi Hawkins
Karen Knudsen
Tracy Turek
Emily Wood

Bass II

Randy Davis
Robert Gerlach
Trevor Lucas
Andrew McKee
David Robertson
Darren Watts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Saturday, November 4, 1995 - 7:30 p.m.
Madsen Recital Hall

BYU VOCAL JAZZ ENSEMBLE

Featuring:

SYNCOPTION: The BYU Vocal Jazz Ensemble
and
HARD BOP COMBO

Program

Jersey Bounce	Wright/Platter, Bradshaw & Johnson Arr. Kirby Shaw
Tuxedo Junction	Feyne/Hawkins/Johnson & Dash arr. Jerry Nowak
Morning	Clare Fischer
This Joint Is Jumpin'	Razaf/Johnson/Waller
Syncopation and Friends	
Cherokee	Ray Noble
Hard Bop Combo	
Desafinado	Jobim/Hendricks/Cavanaugh Lars Yorgason
Speak Low	Kurt Weill & Ogden Nash arr. Clare Fischer

Silver Hollow

Jack DeJohnette

Vocal Jazz Rhythm Section

The Very Thought of You

Ray Noble
arr. Kirby Shaw

Straight, No Chaser

Thelonius Monk & Jon Hendricks
arr. Lars Yorgason

Syncopation

SYNCOPATION

Sopranos

Laura Bleak
Rachel Davenport
Sara Petersen
Rachel Pfiefer

Altos

Marian Boren
Melody Baugh
Aimee Fackrell
Amy Sanders

Tenors

Jeff Gabbitas
Aaron Merrill
Robert Spencer

Baritones

Matt Beck
Mike McCarthy
Scott Reed

Rhythm Section

Mami Osawa, *piano*
Bart Gibb, *bass*
Mark Wolfersberger, *drums*

HARD BOP COMBO

Brent Durland, *trumpet*
Lyle Durland, *trombone*
Jim Otto, *tenor saxophone*

Laurisa Ward, *piano*
Sam Perry, *bass*
Amos Colletti, *drums*

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Presented by the
BYU Department of Music

Men's Chorus

Tuesday, November 7, 1995



de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Program

I

- *Brothers, Sing On! Edvard Grieg
- Fight the Good Fight With All Thy Might! John Gardner

II

- Ubi caritas Chant melody
- Ubi caritas Mack Wilberg
- Pie Jesu, from **Requiem** Andrew Lloyd Webber
Kristi Frei and Kristalyn Thornock, *soloists*

III

- From the Treasury of Peter Warlock** Peter Warlock
- Twelve Oxen
- The Lady's Birthday
- One More River
- Kevin Elzey, André Hicken, Jeremy Whittaker and
Justin Whittaker, *soloists*

IV

- Hymns, Spirituals, and Folksongs**
- El Yivne Hagalil Israeli Folk Song
arr. Peter Sozio
- *A Mighty Fortress is Our God arr. William Heyne
- *Redeemer of Israel arr. Mack Wilberg
- *If I Got My Ticket Can I Ride? African-American Spiritual
arr. Robert Shaw
- Danny Stiles, *soloist*
- River of Judea arr. John Leavitt
- Jon Humberstone, *soloist*

V

Stay Tuned!

arr. Mark Brymer

Marcus Boyer, Ray Hammond, Jeremy Whittaker, Justin Whittaker,
Aaron Sherinian, Brandon Woolf and Danny Stiles, *soloists*

VI

Three American Folksongs

*Blow, Ye Winds Westerly

arr. Mack Wilberg

Scott Hinckley, *soloist*

Jump Down, Spin Around

adapted by Luboff, Belafonte
and Attaway

Danny Stiles, *soloist*

Whistle, Maggie, Whistle

arr. David Stocker

*Included on the newly-released Men's Chorus compact disc "Shout with Glory" that
will be on sale in the lobby this evening.

Instrumentalists

Trumpets

Phil Kersh
Dawn Gifford
Adam Lambert
Richard Bateman

Horn

Brad Barlow
Richard Brunson
Wendy Henson
Chris Jessop

Trombone

Vincent Han
Michelle Lambert
Sam Gibb

Tuba

Thad LeVar

Percussion

Jason Spiesman
Julie Piper

Flute

Becky Cook
Linda Watkins

Harp

Laurie Madsen Snarr

Bass

Sam Perry

Guitar

Richard McDermott

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BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, conductor

James Kasen, graduate assistant

Ryan Murphy, Ken Siders, James Kasen and John Jorgensen, accompanists

Bill Affleck	Keith Fenstermacher	Jim Kasen	Frank Richards
Michael Affleck	James Finnigan	Dave Keller	Mark Richards
Spencer Affleck	Justin Flosi	Jonathan Kirkham	Van Rider
Casey Allman	Benjamin T. Ford	Dale Kitchen	Chris Ridgon
Lionel Alomfa	Nathan Frost	Brad Knoles	Stuart Roberts
Taylor Anderson	Mike Gabbaley	Chris Knudsen	Randy Robertson
Justin Baer	Bruce Gabbitas	Steele Knudson	Jason Rogers
Michael Bagglely	James Galbraith	Russell Koenig	Jordan Rogers
Paul Baird	Darin Gardner	Ryan Labrum	Justin Rollins
Alberto Ballado	Josh Gardner	Paul Lacey	Jeffrey Roylance
Jarom Ballantyne	Sam Gibbs	Michael LaClare	Tyler Rushton
Scott Barlow	Brad Gillespie	Kevin Lafond	Tyler Sharp
Logan Barrowes	David Gordon	Michael Lamb	Ryan Shelton
Hart Beal	Ryan Gunderson	Jefferson Langford	Aaron Sherinian
Layne Benzley	Sam Hales	Cory Larson	Ken Siders
Dave Billings	Matthew Hall	Matthew LaTomme	Nathan Sipherd
Chad Black	Jon Halling	David Layton	Ryan Sipherd
Darren Boss	David Halls	Joe LeBaron	Dave Smith
Paul Boxell	Bryan Halverson	Jay Lessley	Steven Smith
Marcus Boyer	Ray Hammond	David Liljenquist	Cameron Sneddon
James Bradshaw	Daniel Handy	Joel Longhurst	Matt Sommer
Randy Britsch	Michael Handy	Jason Lovell	Richard Speckart
Shane Brock	Tim Hanna	Nathan Lowry	Danny Stiles
Richard Brunson	Jared Hanson	Daniel Ludlow	Nathan Stitt
Christopher Burton	Daren Hardy	D. Ray Mantle	Jacob Thomas
Rick Bruton	Scott Hardy	Jon Marshall	Mike Thomas
Chris Cardon	Matt Harmon	Richard McDermott	Kevin Thompson
Darren Carpenter	Adrian Harvey	Brian McMurdie	Matthew Tollestrup
Heath Charter	David Hersam	Jason Merrell	Dan Tolson
Ky Christensen	Jacob Hiatt	Cameron Merrick	Michael Tonks
Alan Christenson	André Hicken	Andy Mohlman	Tom Tree
Mark Christenson	Scott Hinckley	Daniel Morgan	Phillip Upton-Rowley
Matthew Clayton	Jeffrey C. Hocker	Matt Mori	N. Brendan Veranth
Michael Cole	Nick Hodgman	Sam Mudrick	Derek Warner
Dean Coleman	Brent Hoppe	Nathan Munson	Jeremy Washburn
Mark Cope	Drake Howell	Ryan Murphy	Ken Wayne
Matthew Cornish	Cory Hrnčirik	Lance Nielsen	Brent Wells
Matthew Cowley	Jonathan Hull	Brian Norfleet	Christopher Wells
Christopher Cummings	Jon Humberstone	Francisco Ordaz	Edwin Wells
Scott Curtis	Jon Hyatt	Erik Orton	Kenneth Wells
Luiz Dias	Scott Jackson, Jr.	Jason Packham	Michael Westover
Matt Decker	Steven Jankovich	Seth Packham	James Wheatley
Darin DeMille	Darin Jensen	Jared Palmer	Brian Whitaker
Rob Dotson	Christopher Jessop	Scott Paul	Kris Whitehead
Greg Doyle	Christopher Johns	Scott Petersen	Joe Whitfield
Bryce K. Earl	Cort Johnson	Drew Peterson	Jeremy Whittaker
Doug Earl	Dirk Johnson	Geoffrey Peterson	Jutin Whittaker
Alex Eastman	Scott S. Johnson	Kelly Peterson	Daniel Wilcox
Joshua Edwards	Daniel Jones	Tom Pettit	Seth Williams
Kevin Elzey	Jeffrey Jones	Brian Porter	Robert Wood
David England	John Jorgensen	Donald Putt	Brandon Woolf
Greg Eppich	Matthew Jorgensen	Jeremy Rich	Bill Zimmerman
Mike Evans	Arno Karssen	Matt Rich	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 7, 1995 - 7:30 p.m.

Madsen Recital Hall

BYU FLUTE CHOIRS

Hark Now! The Gentle Flutes in Chorus
from **Cantata #206**

Johann Sebastian Bach
(1685-1750)

arr. Martha Rearick

Cheri Hancock, *soprano*

Pavane

Gabriel Fauré
(1845-1924)

arr. William Bennett

Amy Ellsworth, *piano*

Concerto for Five Flutes

Joseph Bodin de Boismortier
(1689-1755)

Laudate Dominum in Tympanis

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

arr. Evan Tonsing

Presto-Adagio

from the **Farewell Symphony**

Franz Joseph Haydn
(1732-1809)

arr. Evan Tonsing

SILVER BREEZE

Vivian Ellsworth, *conductor*

Intermission

Pastel Design, op. 12

Michael G. Cunningham

Blue Train

Ryohei Hirose

Portals in a Jade Pavilion
Four Poems from Ancient China

M. Robert Millett

- I. Rain on Ba Mountain
- II. An Empty Infinity of Blue
- III. Abbot Zhan
- IV. Mountains Seen from a River

***Premiere, commissioned by the BYU Flute Choirs

Dr. Ralph Laycock, *guest conductor*
Kristi Ludwig, *harpist*
Tiffany Bourgeois, *percussion*

Cassation

Jindrich Feld
(b. 1925)

FLUTES FUTURA
Elizabeth Ruppe, *conductor*

Silver Breeze

Amber Benedict
Kaylie Brown
Amy Frost
Jennifer Greco
Laurie Halgren
Dixie Harris
Janice Ipson
Sarah Matthews
Cari O'Neill
Rebecca Piccolo
Christy Porter
Stephanie Porter
Tawnya Rollingson
Shannon Romney
Brie Stockwell
Marin Wall

Flutes Futura

Diana Barch
Marquelle Brown
Anjanette Butler
Kristin Clawson
Nikki Downs
Mary Egbert
Rachel Farnsworth
Stephanie Johns
Anne Madsen
Anne Montgomery
Jennifer Mosteller
Kzandra Myers
Brandon Rasmussen
Julie Stevens
Michelle Tanner

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 7, 1995 - 9:00 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

LYRA Recorder Quartet

Elizabeth Farnsworth, *soprano, alto, tenor recorders, harpsichord*

Daron Bradford, *sopranino, soprano, alto, tenor, bass recorders*

Ray Smith, *soprano, alto, tenor recorders*

Ralph G. Laycock, *alto, tenor, bass recorders*

Assisted by

Lucy T. Laycock, *piano*

Lorraine Wood, *piano*

Janet Bradford, *harpsichord*

Program

Fuga IV

George Frideric Handel
(1685-1759)

Elizabethan Group

Puer natus in Bethlehem

Michael Praetorius
(1571-1621)

La mia gentil Signora (My Lady Dances)

Giovanni Gastoldi
(ca. 1550-1622)

El Grillo (The Cricket)

Josquin des Prez
(ca. 1440-1521)

Sonatine I

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Larghetto

Menuetto

Ray Smith, *solo*
Elizabeth Farnsworth, *harpsichord*

Terzetto	James Hook--Colwell (1746-1827)
Sonata, op. 1, No. 7 Larghetto Allegro Siciliana Giga	George Frideric Handel (1685-1759)
	Daron Bradford, <i>solo</i> Janet Bradford, <i>harpsichord</i>
Sonata II Allegro	Georg Philipp Telemann--Laycock (1681-1767)
Three American Pieces	Lucas Foss (b. 1922)
	Elizabeth Farnsworth, <i>solo</i> Lorraine Wood, <i>piano</i>
Sonata in F dur Preludio Aria Rigaudon Minuetto Capriccio	Johann Joachim Quantz (1697-1773)
A Walk in the Black Forest	Horst Jankowsky--Laycock
	Ralph G. Laycock, <i>solo</i> Lucy T. Laycock, <i>piano</i>
Stars and Stripes Forever	John Philip Sousa--Davis (1854-1932)
Bugler's Holiday (Encore)	Leroy Anderson--Laycock (1908-1975)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 9, 1995 - 7:30 p.m.
de Jong Concert Hall

PHILHARMONIC ORCHESTRA
Bryce Rytting, *conductor*

Program

Overture to *The School for Scandal*

Samuel Barber
(1910-1981)

Symphony No. 2 in D Major, op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (quasi andantino)

Allegro con spirito

Intermission

The Planets: Suite for Large Orchestra, op. 32

Gustav Holst
(1874-1934)

Mars: the bringer of war

Venus: the bringer of peace

Mercury: the winged messenger

Jupiter: the bringer of jollity

Saturn: the bringer of old age

Uranus: the magician

Neptune: the mystic

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Philharmonic Orchestra
Bryce Rytting, conductor

First Violin

Jennifer Peterson
Sonia Walker
Martha Thompson
Allison Unsworth
Alena Hatch
Rachel Bakes
Matthew Oshida

Heidi Keith
Emily Pilling
Celestia Feliz
Dirk Johnson
Kristen Burnside
James Rasmussen
Kristin Koralewski
Alison Richards
Mindi Moore
Terumi Matsura

Second Violin

Adrienne Miller
Eve Ross
Darren Wilcox
Rebecca Forstner
Emily Evans
Brian Gardunia
Tiffany Brubaker
Crisee Mora
Cathy Higginson
Hilary Kiser
Melissa Mildenstein
Jessica Nilson
Emily Miller
Amy Whereatt
Nathan Christensen
Linda Fifield

Tonya Nelson

Amy Wilson
Anna Nibley
Karen Case
Andrea Woods
Catherine Viana

Viola

Leilani Parenti
Tessy Lund
Cynthia Covington
Mandy Ridge
Angela Stevenson
Michael Malstrom
Peter Jasinski
Marta Franson
Kathryn Madsen
Rachel Pettit
Marie Garrett
Elizabeth Nally
Emily Shelton

Cello

Emma Farnsworth
Jared Bolles
Annaliese Lau
Zhao Wenbin
Sterling Oaks
Kristiana Dahlquist
Paul Jenkins
Kathrine Merrill
Jesse Smith
Lindy Isaacson
Elizabeth Dixon
Jeremy Eyre
Jody Wilson

Bass

Rebecca Donoho
Angela Cooley
Dan O'Bryant
Sam Peery
Rynell Andersen
Dan Lee
Todd Coleman

Flute

Rebecca Cook
Tricia King
Marin Wall
Kzandra Myers
(alto)

Oboe

Melissa Oxborrow
Heather Martin
Mika Vincent
(English horn)

Clarinet

Amy Lee
Lea Saville
Gwen Tuft
Jon Schwartz
(Bass)

Bassoon

Michael Dalby
Amanda Bryan
April Christensen
Kasey Koch
(Contra)

Horn

Wendy Henson
Mat Croft
Barbara Johnson
Robert Lee
Kevin Baker
Brad Barlow

Trumpet

Philip Kersh
Brent Durland
Adam Lambert
Lorina Burrows

Trombone

Michelle Lambert
Todd Cahill
Karl Q. Johnson

Euphonium

Casey Smith

Tuba

Thad C. LeVar

Percussion

Tiffany Bourgeois
Rone Sparrow
Adam Richards
Julie Piper

Celeste

Laurisa Ward

Harp

Julianne Jackson
Laurie Madsen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, November 9, 1995 - 9:00 p.m.

Madsen Recital Hall

JUNIOR RECITAL

Michael Vance

saxophone

Student of

Ray Smith

Assisted by

Rob Hancock, *piano and harpsichord*

David Young, *organ*

Rosalie Lund, *violin*

Jeremy Woolstenhulme, *cello*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata for Alto Saxophone and Piano, op. 19

with vigor

with tranquility

with gaiety

Paul Creston

(1906-1985)

Trois Melodies Gregoriennes, op. 60

I. Clemens rector

II. Puer natus est

III. Pascha nostrum

Guy de Lioncourt

(1885-1961)

Concerto for Oboe and Violin in D Minor, BWV 1060

Allegro

Adagio

Allegro

Johann

Sebastian Bach

(1685-1750)

Concertino da Camera

Allegro con moto

Larghetto--Animato molto

Jacques Ibert

(1890-1962)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, November 10, 1995 - 7:30 p.m.

Madsen Recital Hall

THE HUMOROUS HINDEMITH

Paul Hindemith (1895-1963)

Faculty Strings

Harry Curby, *violin*

Barbara Williams, *violin*

David Dalton, *viola*

Terry King, *cello*

Centenary Commemorative Performance

Program

Hindemith at Tanglewood

(Home movie taken by Dr. John R. Halliday, former chairman, BYU
Department of Music, from Lee Library Archives.)

/Slide presentation & commentary on Hindemith & the Minimax Quartet

Minimax (1923)

Repertorium für Militärmusik für Streichquartett

- I. Der Höhenfürstenberger (Army March 606)
- II. Wasserdichter und Vogelbauer (Overture)
- III. Ein Abend an der Donauquelle (Intermezzo for two distant trumpets)
- IV. Löwenzähnen am Baches Rand (Concert Waltz)
- V. Die beiden lustigen Mistfinken (Character piece, solo for two piccolos)
- VI. Alte Karbonaden (March)

Overture to The Flying Dutchman

(As it would be sightread by a bad resort ensemble on the edge of a spa, at
seven o'clock in the morning.)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 11, 1995 - 2:30 pm

Madsen Recital Hall

SOPHOMORE RECITAL

Christian Baker

violin

Assisted by

Dian Baker-Drinkall, *piano*

Ron Cruise, *guitar*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata No. 2 in A Minor for unaccompanied violin

Andante

Allegro

Johann Sebastian Bach

(1685-1750)

Recitativo and Scherzo for violin alone, op. 6

Fritz Kreisler

(1875-1962)

Romance

Unknown Arr. by Malcom

Watson and Jeffrey Edge

Ron Cruise, *guitar*

Concerto in G Minor, op. 26

Prelude: Allegro Moderato

Adagio

Finale: Allegro energico

Max Bruch

(1838-1920)

Dian Baker-Drinkall, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 14, 1995 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Program

Ensemble 1

Uncle Pen	B. Mouroe Bluegrass
Utah Moon	M. McGuiness Jazz Swing
Why Walk When You Can Fly	M.C. Carpenter Folk Ballad
Soppin' the Gravy	Traditional Texas Fiddle Style
Bésame Mucho	Hernandez Argentine Tango
In the Palm of His Hand	Ron Block Gospel
Down to the Valley to Pray	Traditional Old-Time Gospel

Ensemble 2

Groundspeed	Earl Scruggs Bluegrass
Callin' Baton Rouge	Dennis Linde Cajun
Ashokan Farewell	Jay Ungar Civil War Ballad
Mississippi Squirrel Reunion	C.W. Kalb, Jr./Carlene Kall Old-time Gospel Comedy
Great Gig in the Sky	J. Wood and H. Anderson Country
I Will	John Lennon/Paul McCartney Folk Pop
El Cumbanchero	Traditional Mexican
Sweet Country Music	Jeff Stevens/TerryDotson/Dwain Rowe Country
Orange Blossom Special	Ervin T. Rouse Bluegrass

In May 1996 the Folk Music Ensemble will travel to Scandinavia on tour with the International Folk Dance Ensemble. If you are interested in being a part of this tour, please attend the audition to be held on Tuesday, December 5th from 4-6 p.m. in the de Jong north foyer, 4th floor.

If you are interested in becoming a member of the Folk Music Ensemble, please sign-up for Music 329R in the class catalog. Auditions are not highly demanding (very few people ever get cut). Auditions are held on the first Tuesday of classes during Fall and Winter semesters from 3-6 p.m. Auditions for Winter semester will be held on January 9th.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU Department of Music presents:

Symphonic Band



Tuesday November 14, 1995

**de Jong Concert Hall
Harris Fine Arts Center**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 14, 1995 - 7:30 p.m.
de Jong Concert Hall

BYU SYMPHONIC BAND

Don L. Peterson, *conductor*

Program

Pas Redouble

Camille Saint-Saëns
(1835-1921)
Arr. by Arthur Frankenpohl

Suite Francaise

Darius Milhaud
(1892-1974)

1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

They Hung Their Harps in the Willows

Francis McBeth
(b. 1933)

Jerome Robbins' Broadway

Jerome Robbins
(b. 1923)
Arr. by Warren Barker

Intermission

Purple Carnival March

Harry L. Alford
(1875-1939)

Canterbury Chorale

Jan Van der Roost

Gallimaufry

Guy Woolfenden
(b. 1937)

- I. Church and State
- II. Inn and Out
- III. Starts and Fits
- IV. Father and Son
- V. Advance and Retreat
- VI. Church and Status Quo

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Symphonic Band
Don L. Peterson, conductor

Oboe

*Andra White
Kathy Skarda
Dave Billings

English Horn

Dave Billings

Piccolo

Kristy Larsen

Flute

*Christy Porter
Brandon Rasmussen
Margaret Ashby
Kristin Clawson
Kristy Larsen
Amber Brewer
Catherine Hawkins
Jennifer Van Eizenga
Janice Ipson
Kaylie Brown
Cari O'Neil
Jennifer M. Greco

1st Clarinet

*Mike Vance
Sarah Bender
Tim Owen
Heidi Sensinger
Janette Jeffress

2nd Clarinet

Julie Adamson
Elizabeth Cranford
Kate Hooley
Fabián Loso
Julie Sutton
Mitsie Cowley

3rd Clarinet

Sharla Winder
Jessie Bunting
Andrew Briney
Natalie Madson
Denise Stephens
Suzanne Reeve
Christina Lewis
Kim Nutall

E♭ Clarinet

Sarah Bender

Bass clarinet

Greg Hendricks
Stacy Hamilton

Contra bass clarinet

Emily Sadler

Bassoon

*Erinn Murray
Leslie Huber
Jennifer Stevens

1st Alto Saxophone

LonYoung
Brian Jensen

2nd Alto Saxophone

Alisa Penfold
Geoffrey Lamb

Tenor Saxophone

Wade Morden

Baritone Saxophone

Jeff Moyes

1st Horn

AnnaLee Pearson
Gina Wallace

2nd Horn

Angela Glassett
Matt McLain

3rd Horn

Cyndie Munk
Loren Jones

4th Horn

Bryant Smith
Ellen Cheesemen

1st Cornet

Clarissa Christensesen
Art Young
Matt Young
Russell Zaugg

2nd Cornet

Mike Tucker
Joel Neves
Brandon Loveridge
Jonathan Parish

3rd Cornet

Lucy Yetter
Richard Bragdon
Aaron Astle
Amy Gold

1st Trombone

*Matt Reynolds
Ben Shawcroft
Melanie Newbold

2nd Trombone

Nathan Alexander
Matt Hardy
Daniel P. Burt

Bass Trombone

Stacey Simmons
Richard Stacey

Tuba

*John Chapman
Steven Lundquist
Rob Cloward
Ryan Rowan

Euphonium

*Debra Palmer
Shelby Brewer
Brian Croxall
Steve Hoyt

Percussion

*Shane Fillmore
Scott Richardson
Josh Allen
Damon Cann

*** Principal**

Brigham Young University Department of Music
and
Deseret Book
present

Men's Chorus

Thursday, November 14, 1995



Abravanel Hall
Salt Lake City, Utah

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *conductor*

Program

I

*Brothers, Sing On! Edvard Grieg
Fight the Good Fight With All Thy Might! John Gardner

II

Ubi caritas Chant melody
Ubi caritas Mack Wilberg
Pie Jesu, from **Requiem** Andrew Lloyd Webber
Kristi Frei and Kristalyn Thornock, *soloists*

III

From the Treasury of Peter Warlock Peter Warlock
Twelve Oxen
The Lady's Birthday
One More River
Kevin Elzey, André Hicken, Jeremy Whittaker and
Justin Whittaker, *soloists*

IV

Two Israeli Folksongs
El Yivneh Hagalil arr. Peter Sozio
Hava Nagila arr. Bryan Davies

V

Stay Tuned! arr. Mark Brymer
Marcus Boyer, Ray Hammond, Jeremy Whittaker, Justin Whittaker,
Aaron Sherinian, Brandon Woolf and Danny Stiles, *soloists*

INTERMISSION

VI

Hymns, Spirituals, and Folksongs

*A Mighty Fortress is Our God	Martin Luther arr. William Heyne
*Redeemer of Israel	W.W. Phelps--Freeman Lewis arr. Mack Wilberg
*If I Got My Ticket Can I Ride?	African-American Spiritual arr. Robert Shaw
	Danny Stiles, <i>soloist</i>
River of Judea	Linda Marcus--Jack Feldman arr. John Leavitt
	Jon Humberstone, <i>soloist</i>
Jump Down, Spin Around	African-American Work Song adapted by Luboff, Belafonte, and Attaway
	Danny Stiles, <i>soloist</i>
*Blow, Ye Winds Westerly	English-American Sea Shanty arr. Mack Wilberg
	Scott Hinckley, <i>soloist</i>
Whistle, Maggie, Whistle	American Folk Song arr. David Stocker
*Betelehemu	Nigerian Carol, via Olatunji arr. Wendell Whalum
	André Hicken, <i>soloist</i>

*Included on the newly-released Men's Chorus compact disc "Shout with Glory" that
Will be on sale in the lobby this evening or at any Deseret Book store.

Instrumentalists

Trumpets

Phil Kersh
Dawn Gifford
Adam Lambert
Richard Bateman

Horn

Brad Barlow
Richard Brunson
Wendy Henson
Chris Jessop

Trombone

Vincent Han
Michelle Lambert
Sam Gibb

Tuba

Thad LeVar

Percussion

Jason Spiesman
Julie Piper

Flute

Becky Cook
Linda Watkins

Harp

Laurie Madsen Snarr

Bass

Sam Perry

Guitar

Richard McDermott

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

James Kasen, *graduate assistant*

Ryan Murphy, Ken Siders, James Kasen and John Jorgensen, *accompanists*

Bill Affleck	Keith Fenstermacher	Jim Kasen	Frank Richards
Michael Affleck	James Finnigan	Dave Keller	Mark Richards
Spencer Affleck	Justin Flosi	Jonathan Kirkham	Van Rider
Casey Allman	Benjamin T. Ford	Dale Kitchen	Chris Ridgon
Lionel Alomía	Nathan Frost	Brad Knoles	Stuart Roberts
Taylor Anderson	Mike Gabbaley	Chris Knudsen	Randy Robertson
Justin Baer	Bruce Gabbitas	Steele Knudson	Jason Rogers
Michael Baggley	James Galbraith	Russell Koenig	Jordan Rogers
Paul Baird	Darin Gardner	Ryan Labrum	Justin Rollins
Alberto Ballado	Josh Gardner	Paul Lacey	Jeffrey Roylance
Jarom Ballantyne	Sam Gibbs	Michael LaClare	Tyler Rushton
Scott Barlow	Brad Gillespie	Kevin Lafond	Tyler Sharp
Logan Barrowes	David Gordon	Michael Lamb	Ryan Shelton
Hart Beal	Ryan Gunderson	Jefferson Langford	Aaron Sherinian
Layne Benzley	Sam Hales	Cory Larson	Ken Siders
Dave Billings	Matthew Hall	Matthew LaTomme	Nathan Sipherd
Chad Black	Jon Halling	David Layton	Ryan Sipherd
Darren Boss	David Halls	Joe LeBaron	Dave Smith
Paul Boxell	Bryan Halverson	Jay Lessley	Steven Smith
Marcus Boyer	Ray Hammond	David Liljenquist	Cameron Sneddon
James Bradshaw	Daniel Handy	Joel Longhurst	Matt Sommer
Randy Britsch	Michael Handy	Jason Lovell	Richard Speckart
Shane Brock	Tim Hanna	Nathan Lowry	Danny Stiles
Richard Brunson	Jared Hanson	Daniel Ludlow	Nathan Stitt
Christopher Burton	Daren Hardy	D. Ray Mantle	Jacob Thomas
Rick Bruton	Scott Hardy	Jon Marshall	Mike Thomas
Chris Cardon	Matt Harmon	Richard McDermott	Kevin Thompson
Darren Carpenter	Adrian Harvey	Brian McMurdie	Matthew Tollestrup
Heath Charter	David Hersam	Jason Merrell	Dan Tolson
Ky Christensen	Jacob Hiatt	Cameron Merrick	Michael Tonks
Alan Christenson	André Hicken	Andy Mohlman	Tom Tree
Mark Christenson	Scott Hincley	Daniel Morgan	Phillip Upton-Rowley
Matthew Clayton	Jeffrey C. Hocker	Matt Mori	N. Brendan Veranth
Michael Cole	Nick Hodgman	Sam Mudrick	Derek Warner
Dean Coleman	Brent Hoppe	Nathan Munson	Jeremy Washburn
Mark Cope	Drake Howell	Ryan Murphy	Ken Wayne
Matthew Cornish	Cory Hrnčirik	Lance Nielsen	Brent Wells
Matthew Cowley	Jonathan Hull	Brian Norfleet	Christopher Wells
Christopher Cummings	Jon Humberstone	Francisco Ordaz	Edwin Wells
Scott Curtis	Jon Hyatt	Erik Orton	Kenneth Wells
Luiz Dias	Scott Jackson, Jr.	Jason Packham	Michael Westover
Matt Decker	Steven Jankovich	Seth Packham	James Wheatley
Darin DeMille	Darin Jensen	Jared Palmer	Brian Whitaker
Rob Dotson	Christopher Jessop	Scott Paul	Kris Whitehead
Greg Doyle	Christopher Johns	Scott Petersen	Joe Whitfield
Bryce K. Earl	Cort Johnson	Drew Peterson	Jeremy Whittaker
Doug Earl	Dirk Johnson	Geoffrey Peterson	Jutin Whittaker
Alex Eastman	Scott S. Johnson	Kelly Peterson	Daniel Wilcox
Joshua Edwards	Daniel Jones	Tom Pettit	Seth Williams
Kevin Elzey	Jeffrey Jones	Brian Porter	Robert Wood
David England	John Jorgensen	Donald Putt	Brandon Woolf
Greg Eppich	Matthew Jorgensen	Jeremy Rich	Bill Zimmerman
Mike Evans	Arno Karssen	Matt Rich	

ROGER ORINKALL OLIVIAN BAKER DUO



Thursday, November 16, 1995

Madsen Recital Hall • Harris Fine Arts Center

Featuring the world premieres of Reid Nibley, David Sargent,
Michael Hicks, Murray Boren and Robert Cundick.

ROGER DRINKALL - DIAN BAKER DUO

cello and piano

A RECITAL OF PREMIERES

Program

Sonata for Cello and Piano	Robert Cundick
Conversations	David Sargent
I. Impulsive	
II. Empathetic	
III. Spontaneous	
Sonata for Cello and Piano	Murray Boren
Induction Coil	Michael Hicks
Sonata for Cello and Piano	Reid Nibley
I. Fast and intense	
II. Elegy	
III. Fast and jubilant	

BIOGRAPHIES

It is rare that two solo artists rise to a plane where technical mastery and the perfect melding of mind and spirit produce a unison voice, making each performance magical. This rare occurrence has become the norm with the **Drinkall-Baker Duo**, which has become one of America's leading cello and piano duos. Since 1986, this Duo has given nearly seven hundred concerts in twenty-five countries, leading audiences and critics to remark upon their unusual compatibility: "At times, both piano and cello seemed to merge to become a single entity" (New Straight Times, Malaysia): "richly nuanced and emotionally packed with astounding musicality and technique" (La Stampa, Italy). The Duo's unique rapport has resulted in frequent return engagements and has been noted by critics around the globe. El Nacion, Costa Rica, recently wrote, "I have held sweet memories of the duo since their performance in 1989. The excellent recital given by them last night (1995) not only reaffirmed that impression, but increased it. With the passing of time, they have achieved a superior level of interpretive understanding rarely communicated in concert halls." The Drinkall-Baker Duo's recordings are now numerous encompassing the sonatas of Barber, Beethoven, Chopin, Debussy, Ginastera, Hindemith, Martinu, Saint-Saëns, Schumann, Vaughan Williams, and Weill, among others, and may be found on the Klavier, Pyramid, and Wilson Audiophile labels. Mr. Drinkall serves as Professor of Cello and Ms. Baker as head of Chamber Music at Brigham Young University.

Robert Cundick began studying the piano at the age of eight and the organ at the age of eleven. He performed in jazz bands during his teenage years. After two years in the Merchant Marines, he entered the University of Utah as a music major and studied with Leroy J. Robertson, who kindled his avid interest in musical composition. He received his Doctorate from the University of Utah and has taught in the music departments at the University of Utah and Brigham Young University. He served as Tabernacle Organist from 1965-1991 and composed many pieces for the Mormon Tabernacle Choir, including his most performed work, The Redeemer.

"Sonata for Cello and Piano" was composed by Robert Cundick in January, 1994, to complete a commission from the Barlow Endowment for Music Composition. The three-movement, single-motif work was inspired by and dedicated to the Drinkall-Baker Duo. A recent review in the El Heraldo of Tegucigalpa, Honduras said, "To our pleasure, the revelation of the night was the Sonata by the North American Robert Cundick, composed especially for the famous Duo. It is a beautiful work from start to finish, composed in a late-romantic style. Technically it's not easy but that is not the important part. What really kept the public breathless was its melodic line and surprising harmonies. This romanticism we have only heard in very few works, such as the Brahms Violin Concerto, and the second movement of the piano concerto by Grieg. As a sonata it is perfect for the cello and piano because both instruments are of equal importance; they never conflict with each other, but compliment each other."

Dr. David H. Sargent, composer and teacher, is a full professor of music theory and composition and currently the Composer-In Residence at Brigham Young University. His music has been performed internationally, nationally, regionally and locally over the past twenty-two years—including performances in New York City, Rochester, Philadelphia, Columbus, Cincinnati, Dallas, and in Germany, Switzerland, Holland, Denmark, and France. His music has been broadcast on National Public Radio and American Public Radio as well. Dr. Sargent's composition style is an individual mixture of 20th-century art music concepts which incorporate certain elements of expressionism and impressionism. Among his current commissions are works for the Eastman Brass, Southern Methodist University Wind Ensemble, and the Brigham Young University Philharmonic Orchestra. Dr. Sargent currently serves as a member of the Board of Advisors for the Barlow Endowment for Music Composition.

The composer writes: "Conversations for Cello and Piano" is an attempt to compose a duo—or equal treatment for each instrument rather than a work that is dominated by one instrument or the other. Making sure that each instrument was used with equal significance created some interesting challenges which, in turn, led me to contrast them linearly. To me, this process created the feeling of different kinds of conversations—especially impulsive, empathetic, and spontaneous.

Murray Boren is a prolific composer who's works include seven operas, dozens of songs and choral works, and over eighty chamber compositions. He also writes for the theatre, providing music for last season's BYU Theatre Department productions of "Macbeth" and "Antigone" as well as music for Keystone Productions' recent "First Annual Book of Mormon Festival." A member of the Brigham Young University Composition faculty, he is just completing a new Christmas Cantata for chorus, orchestra, organ, and soloists which will have its premier at the Church of the Ascension in Pittsburgh, Pennsylvania on December 16, 1995.

The composer writes: "The Sonata for Cello and Piano" is my second, but the first one of which I approve. It was written at the request of the Drinkall-Baker Duo with their remarkable gifts in mind. It is an intense, richly detailed, and, I hope, ultimately moving exploration of the power of sound to express that which lies just beyond our ability to comprehend.

Michael Hicks, the founding director of BYU's Group for New Music, is currently head of the Theory and Composition area. He is the author of the book *Mormonism and Music: A History* and of articles on twentieth-century music that have appeared in many journals, including the *Musical Quarterly*, *Perspectives of New Music*, and *American Music*. His compositions have been performed by chamber groups and solo artists across the country. He and his wife, Pam, are the parents of four children.

Of "Induction Coil", the composer writes: My most recent works suggest images that are at once technological and ritualistic. Thus, the "induction coil" of the title connotes: a) a coiled coupling of two circuits in which interruptions in the direct current of one circuit produce a high-potential alternating current in the other b) a kind of hypnotic induction carried out on a cobra.

Reid Nibley, pianist, composer, and teacher, began studying the piano at eight years of age in Los Angeles, California. Five years later he made his debut with the Glendale Symphony Orchestra. At age seventeen, he was soloist with the Los Angeles Philharmonic. After several years of study and concertizing in the West, Mr. Nibley went to New York City for further study followed by solo, orchestra, radio, and television appearances in the United States, Canada, and Europe. For ten years Reid Nibley was the official pianist for the Utah Symphony, appearing as soloist with the orchestra over thirty times in more than twenty concertos. For the 1982-83 season, Mr. Nibley was selected as Utah Performing Artist of the Year. A graduate of the University of Utah, Mr. Nibley holds a Masters degree in composition. He obtained a Doctor of Musical Arts degree in performance from the University of Michigan where he later served as Acting Chairman of the Piano Department and the Doctoral Program in Piano. He has also taught at the University of Utah, the University of Southern California, and the National Music Camp at Interlochen, Michigan. For sixteen years, Dr. Nibley was Professor of Music and Pianist-in-Residence at Brigham Young University. He is especially interested in the field of children's music and with co-author Dr. Richard Anderson of Brigham Young University is publishing a unique and innovative beginning piano method.

The composer writes: The "Sonata for Cello and Piano" is derived from a Piano Quartet I wrote many years ago. Since the piano quartet as a genre is a rare species seldom performed, and since for some time I had wanted to write a piece for the Drinkalls, I rewrote the second movement of my Piano Quartet as a cello solo. The Drinkalls requested the other two movements and the result is the present sonata. The style is modern-romantic and eclectic. The harmonic language is tonal and mildly dissonant. The forms are traditional sonata-allegro and rondo. It is made for easy listening.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU Department of Music presents



Women's Chorus

November 16, 1995

7:30 p.m. • de Jong Concert Hall

Harris Fine Arts Center

WOMEN'S CHORUS
Tracy Turek, *director*
Cynthia Heideman, *accompanist*

Program

I

Psalm 100

René Clausen
(b. 1953)

Prayer of St. Francis

Imant Raminsh
(b. 1943)

II

Der 13. Psalm, op. 27

“Herr, wie lange willst du mein so gar vergessen”

Non troppo lento

Allegro

Allegro non troppo

Johannes Brahms
(1833-1897)

III

Ave Maria

Gustav Holst
(1874-1934)

Ave Maria

Michael Head
(1900-1976)

IV

“It Was a Lover and His Lass”

from Shakespeare Songs, op. 80

Linda Watkins, *piccolo*

William Mathias
(b. 1934)

The Echoing Green

William Matthias

V

Poor Wayfaring Stranger

arr. Mark Hayes

Courtney Pixton, *alto*

Amazing Grace

arr. Shane Warby

Paige Brashear, *soprano*

Carrie Warner, *alto*

This World Is Not My Home

arr. Mark Hayes

Michelle Woods, *soprano*

Instrumental Ensembles

Psalm 100

Flute

Linda Watkins

Oboe

Lara Saville

Bassoon

Michael Dalby

Marimba

Tiffany Bourgeois

Drums

Ed Webecke

Stringbass

Angela Cooley

Der 13 Psalm

Violin I

Rachel Bakes

Heidi Sorenson

Beth McCormick

Violin II

Arian Goodman

Sandra Hatch

Julie Nord

Viola

Marta Franson

Rachel Pettit

Cello

Emma Farnsworth

Alicia Bush

Bass

Angela Cooley

Organ

Kimberly Keller

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Women's Chorus

Soprano I

Betsy Andrews
Emily Bradley
Paige Brashear
Michelle Cahoon
Cynthia Caldwell
Andrea Cardon
Jessica Chase
Christy Cloward
Lisa Cowley
Virginia Day
Margaret Enns
Sandra Hatch
Beth McCormick
Jeanne Morrison
Rachel Pettit
Rachel Reeder
Sarah Scott
Nichole Silvester
Amy Taylor
Kari Welsh
Wendy Wheelwright
Michelle Woods

Soprano II

Jenny Bell
Emily Cragun
Monica Elder
Deverie Earl
Elisha Eyre
Ingird Farmer
Kristi Ferney
Julie Fletcher
Katy Francom
Marta Francom
Stephanie Froerer
Heather Greenhalgh
Amanda Hall

Cynthia Heideman
Jean Herker
Lorraine Jackson
Cheryl Jensen
Candice Johnson
Janell Johnson
Amy Mannewitz
Mandy McAllister
Julie Nord
Faith Partridge
Wendy Quiggle
Teresa Reeder
Lara Saville
Kristen Shumway
Kirsten Sorensen
Lynn Stallard
Angie Wagner
Dana Welch

Alto I

Holly Abbe
Diana Butler
Natalie Clark
Carmen Durland
Tina Ellis
Joy Gibson
Natalie Goodman
Elizabeth Hall
Tawnya Hansen
Elena Higbee
Janna Hubert
Risa Loreen Hunter
Julie K. Kennard
Seena Law
Carrie Manion
Shannon O'Brien
Zabel Ouzounian
Tenille Permann

Amy Pittson
Cindy Slater
Cynthia Stratford
Ami Swallow
Rachel Thatcher
Kathryn Webb
Aubree Weeks
Kathryn Wells
Jayne West
Rebecca Wouden

Alto II

Carli Adair
Lynette Baird
Kristina Cleverly
Genevieve Demos
Jennifer Fink
Annie Fullmer
Emily Gerlach
Tricia Hammond
Jenna Harris
Kim Keller
Rebecca Johnson
Lisa Lambert
Megan Petersen
Holly Peterson
Courtney Pixon
Allison Pond
Melissa Posner
Cami Schofield
Amy Sheffield
Stacie Shirts
Katie Staheli
Carrie Warner
Chelsea Whitney
Suzy Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION
DEPARTMENT OF MUSIC

Friday, November 17, 1995 - 7:30 p.m.

Madsen Recital Hall

BYU CHAMBER ORCHESTRA

Clyn Dee Barrus, *director*

Program

Overture from the "Magic Flute", K. 620

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 5 in C Minor, op. 67

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante con moto

Allegro

Finale (Allegro)

Intermission

Appalachian Spring (Ballet for Martha)

Aaron Copland
(1900-1990)

Suite from "The Three Cornered Hat"

Manuel de Falla
(1876-1946)

Afternoon

Dance of the Miller's Wife (Fandango)

The Neighbour's Dance (Seguidillas)

The Miller's Dance (Farruca)

Final Dance (Jota)

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University Chamber Orchestra
Clyn Dee Barrus, *director*

First Violins:

Wolfgang Tsoutsouris
Rosalie Lund
Ingrid Katerina Scherer
Chris Baker
Heidi Sorenson
Victoria Ferris
Martha Jean Thompson
Elizabeth George

Second Violins:

Tricia Meilstrup
David Beck
Milhaela Ganea
SaraLyn Baxter
Ellen Jacob
John Wallace Gardner

Violas:

Emily Barrett Brown
Rebecca Anderson
Zara Christopher
Travis Dastrup
Sharon Dunning
Natalie Burton
Richard Brown

Cellos:

Sariah Mourik
Jeremy Woolstenhulme
Edward Stephenson
Emma Farnsworth
Shannon Oar
Newell Anthony Brown

Basses:

Todd Coleman
Angela Cooley

Harp:

Laurie Ann Madsen

Flutes:

Linda Watkins
Crystal Shields

Oboes:

Michelle Hansen
Melissa Oxborrow

Clarinets:

Clark Burnside
Gwen Tuft

Bassoons:

Michael Dalby
Spencer Layton

Horns:

Sonja Marie Gray
Richard B. Brunson

Trumpets:

Rulon B. Hillam
Phillip Kersch

Trombones:

Peter Jensen
Vincent Han

Percussion:

Jason Spiesman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 7:30 p.m.
de Jong Concert Hall

VOCAL POINT

Vocal Point Is:

Matt "Country Boy" Avery

Paul "Bob's Big Boy" Ealtes

Rich "Soul Man" Benson

Brent "Boss Man" Child

Mark "Sings like a Woman" Clifford

Peter "Wiggle in his Walk" Hansen

Nathan "Mr. Broadway" Lowry

Cory "Autograph Hound" Mecham

Jim "Buns of" Steele

Jim "Takes the Heat" Anglesey, *director*

Benton "Vocal Pint" Porter, *sound mixer*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 2:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Brendan Merrick
piano

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Ten Variations on "Unser dummer Pöbel meint "
by Gluck, K. 455

Wolfgang Amadeus Mozart
(1756-1791)

Sonata, 1924
Comodo
Adagietto
Finale

Igor Stravinsky
(1882-1971)

Papillons, op. 2

Robert Schumann
(1810-1856)

Intermission

Sonata No. 11 in B-flat Major, op. 22
Allegro con brio
Adagio con molto espressione
Minuetto-minore
Rondo Allegretto

Ludwig van Beethoven
(1770-1827)

Allegro barbaro

Béla Bartók
(1881-1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 4:00 p.m.
Madsen Recital Hall

JUNIOR RECITAL

Ellen Mynoa Jacob
violin

Assisted by
Joanna Lynn Oshida, *piano*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata in A Major	César Franck
Allegro ben moderato	(1822-1890)
Allegro	
Recitative-Fantasia	
Allegretto poco mosso	
Partita No. 2 in D Minor, S. 1004	Johann Sebastian Bach
Ciaccona	(1685-1750)
Violin Concerto in A Minor	Alexander Glazunov
Moderato	(1865-1936)
Allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Megan Bartholomew
flute

Assisted by
Allison Baker, *piano and harpsichord*
Marin Wall, *flute*
Spencer Layton, *bassoon*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata in E Minor, BWV 1034
Adagio ma non tanto
Allegro
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Megan Bartholomew, *flute*
Spencer Layton, *bassoon*
Allison Baker, *harpsichord*

Three Preludes, op. 18
Allegro
Andante molto
Allegro molto

Robert Muczynski
(b. 1929)

Megan Bartholomew, *flute*

Cantabile et Presto

Georges Enesco
(1881-1955)

Megan Bartholomew, *flute*
Allison Baker, *piano*

Intermission

Bachianas Brasileiras, No. 6
I. Aria

Heitor Villa-Lobos
(1887-1959)

Megan Bartholomew, *flute*
Spencer Layton, *bassoon*

Andante and Rondo, op. 25

Franz Doppler
(1821-1883)

Megan Bartholomew, *flute*
Marin Wall, *flute*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL

Bonnie Larsen
violin

Student of
Harry Curby

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonatina in G Minor, op. 137, No. 3
Allegro giusto
Andante
Menuetto/Trio
Allegro moderato

Franz Schubert
(1797-1828)

Sonate, op. 27, No. 3: Ballade

Eugène Ysaÿe
(1858-1931)

Concerto in D Minor, op. 47
Allegro moderato
Adagio di molto
Allegro, ma non troppo

Jean Sibelius
(1865-1957)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, November 18, 1995 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Peter J. Ferguson
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

<i>Le Tombeau de Titelouze</i> , op. 38 Placare Christe Servulis	Marcel Dupré (1886-1971)
Three Choral Preludes from <i>Orgelbüchlein</i> : Herr Christe der ein' ge Gottes-Sohn, BWV 601 Liebster Jesu wir sind hier, BWV 633 Vom Himmel hoch da komm ich her, BWV 606	Johann Sebastian Bach (1685-1750)
<i>American Folk-Hymn Settings for Organ</i> When I Can Read My Title Clear	Jean Langlais (1907-1992)
<i>Six Organ Chorales</i> , op. 11 Schönster Herr Jesu	Hermann Schroeder (b. 1904)
Fantaisie in E-flat Major (1857)	Camille Saint-Saëns (1835-1921)
Fugue in G Minor, BWV 578	Johann Sebastian Bach (1685-1750)

24 <i>Pieces de Fantaisie</i> :	Louis Vierne
Andantino, op. 51	(1870-1937)
Feux Follets, op. 53	
Adagio in E Major (1905)	Frank Bridge (1879-1941)
O Love That Glorifies the Son	<i>Hymns</i> , 1985
Hymn No. 295	(Lorin F. Wheelright, b. 1909)
Toccata, Fugue et Hymne on Ave Maris Stella, op. 28	Flor Peeters (1903-1986)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 21, 1995 - 7:30 p.m.
de Jong Concert Hall

BYU SYMPHONY ORCHESTRA

Vincent Bates, *conductor*

Program

Festival Overture, op. 96

Dmitri Shostakovich
(1906-1975)

An Outdoor Overture

Aaron Copland
(1900-1990)

Symphony No. 5 in E Minor, op. 64

Peter Tchaikovsky
(1840-1893)

- I. Andante - Allegro con anima**
- II. Andante cantabile, con alcuna licenza**
- III. Valse. Allegro moderato**
- IV. Finale. Andante maestoso - Allegro vivace**

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BYU Symphony Orchestra

Violin I

*Rachelle Hulme
**Natalie Dixon
Paige Brallier
Aleece Magleby
Sarah Fuller
Shannon Lunt
Cara Germany
Karilyn Fisher
Sarah Marsh
Natalie Long
Michelle Jordan
Jenny Cutler
Megan Johnson
Dawn Langlois
JoAnn Peterson

Violin II

*Shalon Anderson
**Kathryn Maier
Jennifer Perkins
Jodi Jensen
Jill Nelson
Sarah Zackrison
Celeste Nash
Trina Neville
Monica Merced
Emily Nichols
Michelle Mylroie
Michelle Stockman
Akiko Miyahira
Marilee Phillips
Jeremy Andrus
Catherine Ballif
Sarah Mullins
Becky Wren
Sherry Burt
Lindsey Parry

Viola

*Cynthia Taylor
**Angela Speed
Joseph Johnson
Jill Nielson
Daniel Wilcox
Amy Benson
Amanda Harrison
Jessica Day
Camille Jolley
Camie Martin
Mark Rosenvall
Audrie Kiefer

Cello

*Miro Gomez
**Jill Yarrington
Alisa Millar
Quentin Spencer
Leslie Beitline
Dirk Pace
Shannon Takala
Laura Nielson
Jessica Fairbanks
Jamin Hoggard
Glade Roper
Linnea Quast
Teresa Fairbanks

Bass

*Greg DeVore
Jon Williams
Aaron Thomas

Flute

*Diana Barch
Jenny Sittig
Rachel Farnsworth

Oboe

*Elizabeth Young
Caralee Hansen
Kristi Etherington

Clarinet

*Isaac Winkler
Marcie Morgan
Stormi Chilcoat

Bassoon

*Julie Crosby
Nathan Holladay

Horn

*Ben Johnson
**Cynthia Munk
Kim Galyan
Andrew Poulsen

Trumpet

*Robert Griffin
Clarissa Christensen
Sam Pierce

Trombone

*Curtis Winters
Kent Leigh
Debra Palmer

Tuba

*Joe Jensen

Percussion

Paul Worthen
Mike Compton
Diane Clark

* Principal

**Co-Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 21, 1995 - 7:30 p.m.

Madsen Recital Hall

MEDIA MUSIC SHOWCASE

Ron Simpson, *director*

Tonight's presentation is a showcase of music and songs created by upper-division students studying media music production specialties. The students are usually left free to choose the specific music they work on in a number of specified projects designed to improve their skills in capturing musical styles, arranging for synthesizers, creating a salable finish level, etc. Their project demos may be presented live or pre-recorded, as is typical in today's music industry.

Presentations will be announced from the following alphabetical list of student writers:

Bill Beesley
Angie Christensen
Mark Henrichsen
Justin Jones
Aaron Merrill
Anna Mohlman
James Steele

Jocelyn Thompson, *guest singer-songwriter*
Bill Zimmerman, *guest arranger-producer*

Music 497R is an offering of the Media Music and Jazz Area, Department of Music. Contact Ron Simpson for information about other course offerings.

Selected Media Music students are sometimes invited to participate in student and/or faculty film and video projects sponsored by the MADLAB (Media Arts Development Laboratory), an interdisciplinary initiative sponsored by the College of Fine Arts and Communications. Watch for MADLAB "brownbag" showcase events presented from time to time at various locations in the Harris Fine Arts Center.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU Performing Arts Series

presents

Chanticleer



Tuesday, November 28, 1995

de Jong Concert Hall • Harris Fine Arts Center

Brigham Young University

CHANTICLEER PROGRAM BIOGRAPHY

Chanticleer, the only full-time classical vocal ensemble in the United States, has developed a remarkable reputation over its 18-year history for its interpretation of vocal literature, from Renaissance to jazz to gospel to venturesome new music. With its seamless blend of male voices ranging from countertenor to bass, this “orchestra of voices” performs over 100 concerts a year across the United States as well as in Europe and Asia and appears regularly in the major halls of New York, Boston, Los Angeles, Toronto, Washington, D.C., Dallas, Seattle, Vancouver, and San Francisco, where the group is based.

The 1995–96 season will take Chanticleer to 26 states, including six concerts at New York’s Metropolitan Museum and a debut concert at Chicago’s Orchestra Hall. The ensemble will also appear for the first time with the Saint Paul Chamber Orchestra conducted by Hugh Wolff, performing music from Chanticleer’s recent and widely praised release entitled *Mexican Baroque*, which was nominated for a *Gramophone* Award. In San Francisco and the Bay Area, the group will perform five widely varied programs in a total of 21 concerts. In addition, Chanticleer brings the gift of singing to children by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area.

Although the ensemble originally produced recordings on its own Chanticleer Records label, since 1994 it has been recording exclusively for Teldec Classics International. This season will see the release Chanticleer’s sixth recording on the Teldec label—*Sing We Christmas*—featuring selections from the Renaissance through the 20th century in Latin, German, Spanish, French, and English. Next follows an album of symphonic jazz and pop songs in new arrangements written especially for the group and conducted by Ettore Stratta. The recording is based in part on Chanticleer’s successful debut at a San Francisco Symphony pops concert.

Chanticleer, which takes its name from the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, was founded in 1978 by tenor Louis Botto and made its debut in San Francisco’s Mission Dolores. Joseph Jennings—singer, conductor, and arranger—joined Chanticleer in 1983 and became the group’s music director the following year. He is currently on sabbatical and returns in January 1996 to prepare the ensemble for several programs. Baritone Frank Albinder, who has been a member of Chanticleer for eight years, was promoted to associate conductor in 1995.

Among composers Chanticleer has commissioned are David Conte, Anthony Davis, Jan Gilbert, William Hawley, David Jaffe, Bernard Rands, Steven Sametz, Peter Schickele, and Augusta Read Thomas. In 1993, funded by Meet the Composer as part of its New Residencies program, and in collaboration with the Women’s Philharmonic and Aptos Creative Arts, Chanticleer named Chen Yi as composer-in-residence for a three-year period. Recent milestones have included Chanticleer’s first full-staged performance of Benjamin Britten’s operatic parable *Curlew River*, a collaboration with the American Boychoir in a program of traditional English cathedral music, and a concert on Public Radio International’s *Saint Paul Sunday Morning*, which was broadcast before a live audience to over 180 cities nationwide. Chanticleer has also been featured on CBS

Sunday Morning and has appeared on many National Public Radio programs. The ensemble's numerous citations include the Margaret Hills Achievement Award for Choral Excellence from Chorus America (1995); the ASCAP-Chorus American Award for adventurous programming of contemporary music (1994); and the National Citation from the Phi Mu Alpha Sinfonia (1993).

Chanticleer receives major foundation support and government grants, including awards from the California Arts Council and the City of San Francisco. For the past several years, the National Endowment for the Arts has awarded its largest choral grants to the ensemble.

CHANTICLEER DISCOGRAPHY

TELDEC CLASSICS

Sing We Christmas

Mysteria: Gregorian Chant

Missa Pro defunctis and Motets, Giovanni Pierluigi da Palestrina

Mexican Baroque, Ignacio de Jerusalem, and Manuel de Zumaya

Where the Sun Will Never Go Down: Spirituals and Traditional Gospel Music

*Out of This World: A Chanticleer Portrait

CHANTICLEER RECORDS

Missa Mille regretz and Motets, Cristóbal de Morales

Missa Mater Patris, Josquin des Prez, plus music by Alexander Agricola

On the Air: Live Radio Highlights

Psallite! A Renaissance Christmas

Missa Berzerette savoyenne, Antonie Brumel

With a Poet's Eye: New American Choral Music

Our Heart's Joy: A Chanticleer Christmas

The Anniversary Album: 1978–1988

HARMONIA MUNDI

Missa in tempore paschali, William Byrd

*Previously released as *I Have Had Singing*

(available only at concerts and through Chanticleer Records catalogue)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

CHANTICLEER
Fall 1995 Tour Program

- | | |
|---|---------------------------------------|
| I. Gloria ad modum tubae | Guillaume Dufay (c. 1400–1474) |
| II. Quam pulchra es | John Dunstable (c. 1370–1453) |
| Ne timeas Maria | Tomás Luis de Victoria (c. 1549–1611) |
| Super flumina Babylonis | Luca Marenzio (1553–1599) |
| III. A Selection of English and Italian Madrigals | |
| IV. The Rub of Love | Augusta Read Thomas (b. 1964) |
| From <i>Tang Poems</i> | Chen Yi (b. 1953) |
| Grass | |
| From <i>Songs of Memory</i> | Jean Belmont (b. 1939) |
| The Old, Old Song | |
| V. From <i>Six Chansons</i> | Paul Hindemith (1895–1963) |
| La Biche | |
| Un Cygne | |
| Puisque tout passe | |
| Chanson à boire | Francis Poulenc (1899–1963) |

INTERMISSION

- | | |
|--|---|
| VI. A selection of folk songs and barbershop quartets | |
| VII. Popular songs and spirituals to be chosen from the following: | |
| I Can Dream, Can't I? | S. Fain and I. Kahal
arr. Robert M. Freedman |
| In the Cool, Cool, Cool
of the Evening | J. Mercer and H. Carmichael
arr. Gene Puerling |

I Remember

Stephen Sondheim
arr. Joseph Jennings

Journey to Recife

Bill Evans
arr. Jennings

Love Is Letting Go

Carroll Coates
arr. Jennings

My Lord, What a Morning
Lost in the Stars

K. Weill and M. Anderson
arr. Puerling

Out of This World

Harold Arlen
arr. Steve Barnett

'Round Midnight

C. Williams, T. Monk, and B. Hanighen
arr. Barnett

All Night, All Day
Jesus Come by Here
Jesus Met the Woman at the Well
Steal Away
Straight Street
Wade in the Water

Traditional
arr. Jennings

Kenneth Fitch, Christopher Fritzsche, Corey McKnight, David Shaler, Jay White, *countertenors*;
Kevin Baum, David Munderloh, Douglas Wright, *tenors*;
Tim Krol, Chad Runyon, *baritones*; Frank Albinder, *bass baritone*; Eric Alatorre, *bass*

Louis Botto
Artistic Director

Susan G. Duncan
Executive Director

Joseph Jennings
Music Director
(*on sabbatical*)

Frank Albinder
Associate Conductor

Chen Yi
Composer-in-Residence

Recordings are available for purchase in the lobby.
Chanticleer Recordings are available on both the Teldec Classics and Chanticleer Records labels.
Chanticleer appears by arrangement with Herbert Barrett Management.
The Choral Series is published by Hinshaw Music, Inc., in Chapel Hill, North Carolina.

PROGRAM NOTES AND TEXTS

I. Guillaume Dufay (c. 1400–1474) was one of the first great composers of the region now encompassed by the Netherlands, Belgium, and parts of France. Dufay began his musical career as a choir boy and, though he studied law and became a church canon as an adult, his life was dedicated to musical composition and performance. The composer Loyset Compère described Dufay as “the moon of all music, and the light of all singers.” Dufay wrote music in all of the forms that were common in his day. The four-part *Gloria ad modum tubae*, or “Trumpet Gloria,” was probably meant to be performed by two voices and two instruments, but as is the case with most early music, it can be performed with whatever forces might be available at any given time. The two upper parts are in the form of a canon. The syncopated rhythms give the piece a jazzy feel that belies its 15th-century origin.

Gloria ad modum tubae

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Trumpet Gloria

Glory to God in the highest.
And on earth peace to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks for your great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are the Lord,
you, alone, are most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

II. John Dunstable (c. 1370–1453) was the most important English composer of his time. His place in music history is equivalent to that of Dufay’s, and like the Burgundian master, Dunstable served as a canon. Little is known of Dunstable’s life, other than that he was also a mathematician and astrologer, and most of his music was discovered in the library of the Cathedral of Trent in the late 19th century. His style is noteworthy because of the way in which he set words to music in a declamatory style that matched the natural rhythms of the text. This was in sharp contrast to earlier vocal music, in which the words were often set to music in an arbitrary fashion. The three-part motet *Quam pulchra es* is a lovely example of this early 15th-century style.

<i>Quam pulchra es</i>	<i>How beautiful you are</i>
Quam pulchra es et quam decora, carissima in deliciis.	How beautiful you are and how graceful, dearest love, in your delights!
Statura tua assimilata est palme, et ubera tua botris.	In stature you are like a palm tree, your breasts are like clusters of its fruit.
Caput tuum ut Carmelus, collum tuum sicut turis eburnea.	Your head crowns you like Mount Carmel, and your neck is like a tower of ivory.
Veni, dilecte mi, egrediamur in agrum, et videamus si flores fructus parturiunt, si floruere mala punica.	Come, my love, let us go to the field and see if the flowers are bringing forth fruit, if the pomegranates are blossoming.
Ibi dabo tibi ubera mea.	There I will give you my breasts.
Alleluia.	Alleluia.

The music of Renaissance Spain is inexorably linked with Italy, primarily because so many of Spain's composers traveled there to study and work. **Tomás Luis de Victoria** (c. 1549–1611) was no exception, venturing to Rome when he was 16 to study for the priesthood. It is believed that the great Italian master Palestrina was Victoria's teacher there, for when Palestrina left his post at the Roman Seminary, Victoria succeeded him as its director. He was eventually ordained a priest but continued to compose throughout his life, holding a variety of posts in Italy and, late in his life, in his native Spain. Victoria's many masses, motets, and other religious compositions brought him a great deal of fame during his lifetime. Indeed, some of today's most frequently performed Renaissance pieces were written by Victoria. *Ne timeas Maria* is a lesser-known work that describes Mary's fear upon learning that she is to bear the Savior.

<i>Ne timeas Maria:</i>	<i>Do not be afraid, Mary,</i>
invenisti enim gatiā apud Dominum:	for you have found favor with the Lord.
ecce concipies in utero et paries filium;	Behold, you will conceive and give birth to a son,
et vocabitur Altissimi filius.	and he shall be called Son of the Most High.

Sixteenth-century Italy was home to dozens of fine composers, and one of the most popular was **Luca Marenzio** (1553–1599). Today, Marenzio is best remembered for his 17 books of madrigals, secular compositions that were published and widely disseminated during his lifetime. He wrote far less church music, but this setting of *Super flumina Babylonis* is interesting in several regards. It is written for 12 separate voice parts divided into three choirs, the largest number of parts Marenzio employed in any of his works. The lively rhythms and fast-moving notes seem to better describe the rapidly flowing Babylonian streams than the sadness felt by those who were held captive, bereft of their homes and their land.

<i>Super flumina Babylonis</i>	<i>By the streams of Babylon</i>
illic sedimus et flevimus:	there we sat down and wept
cum recordaremur tui Sion.	with remembrance of you, O Zion.
In salicibus in medio eius suspendimus organa nostra.	Among the willows on its banks we hung our harps.
Quia illic interrogaverunt nos, qui captivos duxerunt nos, verba cantionum;	For there they demanded of us, who had taken us captive, the words of our songs;
et qui abduxerunt nos:	and they who had tormented us said,
Hymnum cantate nobis de canticis Sion.	"Sing us a hymn from the songs of Zion."
Quomodo cantabimus canticum Domini in terra aliena?	How shall we sing the Lord's song in this foreign land?

Si oblitus fuero tui Jerusalem,	If I blot out your memory, O Jerusalem,
oblivioni detur dextera mea.	let my right hand wither away.
Ad haereat lingua mea faucibus meis,	Let my tongue cleave to the roof of my mouth,
si non meminero tui:	if I do not remember you;
Si non proposuero Jerusalem,	if I do not set Jerusalem
in principio laetitiae meae.	before my greatest joy!
Memor esto, Domine, filiorum Edom,	Remember, O Lord, the children of Edom,
in die Jerusalem.	in the day of Jerusalem.

III. Madrigals were the popular songs of the Renaissance, developed in Italy and quickly spread north through Europe to England. They were sung by amateurs and professionals alike in a variety of settings. The texts often dealt with such everyday matters as food and drink and love and death. Although the first English madrigals were nothing more than “borrowed” Italian madrigals with newly written English texts, eventually English composers developed their own descriptive style for writing these short, entertaining pieces.

IV. Over the years Chanticleer has been fortunate to have had a number of compositions written especially for the group. Such is the case with this set of pieces by women composers.

Augusta Read Thomas (b. 1964) found the text for *The Rub of Love* in a collection of Greek lyric poetry. The poet is unknown, and the lively, fun-spirited work brings to mind more than one possible interpretation. Currently a member of the composition faculty at the Eastman School of Music, Ms. Thomas attended Northwestern University, Yale University, and the Royal Academy of Music in London. Her music has been performed by orchestras of New York, Philadelphia, Washington, D.C., The Hague, Dallas, Rotterdam, Moscow, and Seattle, among others. She has received prizes and grants from ASCAP, BMI, the NEA, the American Academy, the Guggenheim Foundation, the Naumburg Foundation, the Fromm Foundation, and the Barlow Endowment. Her music is published by Theodore Presser Company.

The Rub of Love

Once while plaiting a wreath
 I found Eros among the roses.
 I grabbed him by the wings
 and dipped him in the wine
 and drank him down.
 Now inside my limbs
 he tickles me with his wings.

A native of Guangzhou, China, and a graduate of the Central Conservatory of Beijing, **Chen Yi** (b. 1953) received her doctor of music arts degree in May 1993 from Columbia University. Her music has been performed by orchestras and chamber music groups throughout Asia and the United States, and she has been the recipient of numerous grants and awards for her compositions. She is in her third and final year as composer-in-residence for Chanticleer, the Women’s Philharmonic, and Aptos Middle School (San Francisco, CA) as part of New Residencies, a national program of Meet the Composer, supported by major grants from Pew Charitable Trust, the James Irvine Foundation, the John S. and James L. Knight Foundation, the Aaron Copland

Fund of Music, Inc., and the National Endowment for the Arts. Dr. Chen's composition *Teng Poems* was commissioned by Chanticleer in 1995. Her works are published by Theodore Presser Company.

Chen writes: "*Grass* features a constant motif formed by two parts with irregular downbeats and vivid padding syllables. It suggests the poet's sorrow at being apart from a friend, comparing it to grass growing and extending. The melodic material is mixed from the folk story-telling song styles in southeastern China. There is a contrast between reciting-like tunes and smooth

Grass

by Bai Ju-yi (772–846)

Wild grasses spreading o'er the plain
With every season come and go.
Heath fire can't burn them up; again
They rise when the vernal winds blow.
Their fragrance o'er runs the pathways;
Their color invades the ruined town.
Seeing my friend going away,
my sorrow grows like grass o're grown.

—Translation by Xu Yuan-zhong

Jean Belmont (b. 1939), a Kansas City composer, specializes in writing chamber and choral music. She has been awarded three Meet the Composer grants and an NEA-subsidized commission, in addition to numerous other commissions and grants. Ms. Belmont received her degrees in music composition and music education from the University of Redlands and the George Peabody College for Teachers. Besides singing professionally in opera and on public television, she has taught composition at the University of Alabama and St. Margaret's Academy in Connecticut. Ms. Belmont's works are published by Gordon V. Thompson Music. *Songs of Memory*, from which *The Old, Old Song* is taken, was written to invoke the "Franklin Square Song Collection," a turn-of-the-century set of nostalgic hearthside ballads. The set was premiered by Chanticleer in December 1990.

The Old, Old Song

by G. LeFort and H. B. Farnie

How sweetly falls on the heart and ear	My old tune brings a sound of leaves,
A quaint and simple childhood's tune;	The dash of wavelets on the shore.
Its greeting is half smile, half tear,	The song of birds on cottage eaves,
And gently sad, as rain in June!	And voices hush'd forevermore!
There's melody in friendship's tone,	A gentle hand lies clasp'd in mine,
There's music in fond lover's sigh,	Tho' will I know the touch is vain,
But one strain lives, and one alone,	But with a tenderness divine,
When love's brief rhapsody will die!	The loved and lost join in the strain!

Refrain:

Ah 'tis the old, old song that lull'd our infant care to rest;
It is the song we sang when love first ruled the breast;
It is the old, old melody that never will depart,
For oh! it floweth, floweth from our beating heart.

V. **Paul Hindemith** (1895–1963) had a most varied musical career. He was born near Frankfurt and as a child learned to play many different instruments. His first job as a professional musician was playing in a dance band; he was also concertmaster of the Frankfurt Opera Orchestra, the violist in a renowned string quartet, and a master teacher and composer. He left Germany in the 1930s, and for a brief time he worked to organize all branches of music education and research in Turkey. Eventually he settled in the United States, where he taught at Yale University. Hindemith experimented by writing music in a variety of styles popular in the early 20th century, composing for virtually all forces, including orchestra, chamber music, opera, chorus, and vocal chamber music. One of the most interesting groups of his compositions is a set of sonatas; each one is for a different orchestral instrument, accompanied by piano.

The *Six Chansons* were written in 1939, not long after Hindemith fled Germany for the Swiss canton of Wallis. He was asked by the director of the Sitten Conservatoire to write a cycle of choruses for the Chanson Valaisanne. The poet Rainer Maria Rilke lived nearby and had written a series of 59 poems in French that reflect various aspects of the Wallis region. Hindemith chose six of these poems for this beautifully restrained and elegant set of songs.

La Biche

O la biche:

Quel bel intérieur d'ancienne forêts
dans tes yeux abonde;
combien de confiance ronde
mêlée à combien de peur.
Tout celà, porté par la vive
gracilité de tes bonds.
Mais jamais rien n'arrive
à cette impossessive ignorance de ton front.

Un Cygne

Un cygne avance sur l'eau
tout entouré de lui même,
comme un glissant tableau;
ainsi, à certains instants,
un être que l'on aime
est tout un espace mouvant.
Il se rapproche doublé,
comme ce cygne qui nage
sur notre âme troublée
qui à cet être ajoute
la tremblante image
de bonheur et de doute.

Puisque Tout Passe

Puisque tout passe, faisons
la mélodie passagère;
celle qui nous désaltère
aura de nous raison.
Chantons ce qui nous
quitte avec amour et art;
soyons plus vite, plus vite
que le rapide départ.

The Doe

O the doe;

What beautiful depths of the forests
in your eyes abound;
how much serene confidence
mingled with such fear.
All this, borne by the lively
gracefulness of your bounds.
But never is any of this reflected
on that uncomprehending ignorance of your brow.

A Swan

A swan advances upon the water
which surrounds him
like a gliding tableau;
just as, at certain instants,
a loved one
is all a moving space.
He approaches doubled,
like a swan which swims
upon our troubled souls
which, to the loved one, combines with
the trembling image
of delight and of doubt.

Since All Is Passing

Since all is passing, let us grasp
the fleeting melody;
that which now quenches our thirst
will yet get the better of our reason.
Sing of that which leaves us
with love and art;
Let us be more swift, more swift
than its rapid departure.

—Translation by Wes Hofferbert

VI. Francis Poulenc (1899–1963) was a pianist and a composer whom the tenor Paul Sperry once called “the greatest of the second-rate composers.” Whatever his place in music history, Poulenc developed his own identifiable musical language, and he put it to good use in a variety of chamber compositions, most notably his vast output of songs and choral music. Poulenc was a member of Les Six, a group of composers working in Paris in the first part of the 20th century. His early music was along the lines of “sophisticated entertainment,” but later in life Poulenc experienced a religious awakening upon viewing the Black Madonna in the church at Rocamadour, and he began to compose a great deal of sacred choral music.

Chanson à boire, a lusty drinking song, was written in 1922 for the Harvard Glee Club. It couldn’t be performed upon delivery, however, because of Prohibition.

<i>Chanson à boire</i>	<i>Drinking Song</i>
Vive notre Hôte	Long live our hostess
Qui, sans cesse,	Who, without cease,
Le verre à la main	Glass in hand,
Nous met en train!	Leads the song!
Vive notre Hôtesse	Long live our hostess
Qui, sans cesse,	Who, without cease,
Bannit loin d’ici,	Banishes far from here
Le noir souci!	Sorrow and care!
De mille traits elle assaisonne	She seasons in a thousand ways
les mets exquis qu’elle nous donne.	The exquisite meals she serves us.
Avec elle on est sans façon.	With her, all are undone!
Rein n’est si bon.	Nothing is nicer.
ses beaux yeux pleins de feux	Her beautiful eyes, full of brightness,
Sont de puissantes armes.	Are powerful weapons.
Tout mortel sous less cieux	Every mortal under the sun
En éprouve les charmes.	Enjoys their charm!
Sur les charmes les plus puissants	With her most powerful charms
Elle remporte la victoire,	She wins victories,
Qu’elle reçoive notre encens	That she may receive our praise
Et que tout parle de sa gloire!	And that everyone may speak of her glory!
J’ai trop bu mais ne borias plus ah!	I’ve drunk too much, but I’ll drink no more, ah!

VII. One of the vessels by which history has been passed down through the ages, folk music has always played an important part in the lives of amateur and professional musicians. (During the Renaissance composers would often use a popular folk tune as the basis for a mass or motet until the church got wise and banned the practice.) Traditionally Chanticleer has sung folk music from America as well as from the countries the group visits on its concert tours. One category of folk music unique to America is the quartet developed in barbershops and other places where men gathered and sang to pass the time. Now one of the most enduring and popular American forms of folk music, barbershop quartets are widely recognized and appreciated in other parts of the world as well.

VIII. Chanticleer has always enjoyed performing a wide variety of music, and American popular music has provided fertile ground for discovering new repertoire. Over the years the group has performed a number of arrangements of jazz and popular songs, many written especially for the ensemble. In the summer of 1995, the group made its debut with the San Francisco Symphony in a pops concert featuring new arrangements by Steve Barnett, Jorge Calandrelli, John Dankworth, Clare Fischer, Gene Puerling, and others. These arrangements were later recorded for a new Teldec CD with the London Studio Orchestra, conducted by Ettore Strata. In this program we feature several of the a cappella arrangements from that soon-to-be-released recording.

—Program notes by Frank Albinder

"With the acute and rangy harmonies, the men of Chanticleer comprise an appropriate concert vehicle for the gospel sound. Joseph Jennings, Music Director, grew up in August, Georgia, and is steeped in several gospel traditions. Although he was raised a member of the Baptist Church, he spent a great part of his youth in the African Methodist Episcopal Church, the denomination in which "Dr. Watts" hymn-singing originated. For so young a man he has a surprising affinity for this hallowed style—and the arrangements he has provided Chanticleer suggest that surging power of the congregation raising its voices in "meter." The a cappella quartet style is a logical source for the ensemble. Jennings exploits every harmonic grouping; notice how he lets the bass sections sound both foreboding and sensual.

"Jennings' earliest idols were the great female gospel groups: The Ward Singers, The Davis Sisters, The Gospel Harmonettes, and The Caravans, and their lead singers, Clara Ward, Marion Williams, Ruth Davis, Dorothy Love, Albertina Walker, and Inez Andrews. By adhering to their stylistic approach, he acts as the custodian of yet another tradition.

"Gospel music is that rare idiom in which freakishly high male voices are valued and prized. Male sopranos are gospel's mainstay and Chanticleer, with its lyric soprano and mezzo-like countertenors, provides an art music parallel to this gospel phenomenon. One of the small astonishments of American culture in the 1990s is that so many of gospel's best qualities should be affectionately saluted by this distinguished and unusual vocal ensemble."

—Anthony Heilbut, taken from the *Where the Sun Will Never Go Down* CD booklet, 1990

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The Nephew	Spencer Hutchings or Jarom Randall
Clara	Annie Pinegar (11, 13, 15, 16E), Holly Martinez (12, 14, 16M)
Fritz	Damian MacNeill (11, 13, 15, 16E), Brett Hone (12, 14, 16M)
Mrs. Stahlbaum	Lorraine Adams, Natalie Kirkham (12, 14, 16M)
Dr. Stahlbaum	Brian Debes
Maid	Chelise Black, Vanessa Harston (12, 14, 16M)
Little Maid	Naomi Reid, Christina Thurston (12, 16M), Johanna Sevy (13, 14)
Guests	Holly Clarke, Troy Sorensen, Karen Armstrong, Natalie Kirkham, Derek Contreres, Alexandra Dameron, Warren Woodbury, Annie Reimschuessel, Vance Debes, Amy Peterson, Jessica Shippen, Jed Colledge, Amanda Larson, Joshua Colledge, Giuliana Bule
Mechanical Doll	Tiffany Pace (11, 15, 16E), Melissa Davis (12, 16M), Christina Gee (13, 14)
Mechanical Soldier	Christopher Best
Nutcracker/Prince	Sean Hare, Don Ostler (12)
Mouse King	Christopher Best
Mouse	Vance Debes, Don Ostler, Nathan Ostler, Joshua Pate, Warren Woodbury, Sean Hare (12, 13)
1st Riffleman	Lindsey Nelson, Brittani Hunsaker (12, 14, 16M)

Land of Snow

Snow Queen	Kerri Holland, Lorraine Adams (12, 14, 16M)
Snow Prince	Brian Debes
Snowflakes	Natalie Kirkham, Annie Reimschuessel, Tiffany Pace, Amanda Larson, Alexandra Dameron, Karen Armstrong, Jessica Shippen, Holly Clarke, Vanessa Harston, Amy Peterson, Christina Gee, Melissa Davis, Chelise Black, Erika Frischknecht, Olivia Tice.



NORTH VALLEY
SURGICAL ASSOCIATES

Orthopedic, Plastic & Reconstructive Surgery

Alan M. Banks

Michael E. Callahan

Mark C Sanderson

Sports Injuries • Arthroscopy • Cosmetic Surgery • Total Joint Replacement •
Hand & Carpal Tunnel Surgery

762-3885

THE NUTCRACKER

Composer	Peter I. Tchaikovsky
Conductor	Clyn D. Barrus
Choreographer	Jacqueline P. Colledge
Scenic Design	Bill Kirkpatrick
Costume Design	Sarah B. Price
Lighting Design	Michael Handley
Sound Director	Paul Dunkley

ACT I SCENE I

The place is Nuremberg, Germany; the date is 1850; the setting is a Christmas party hosted by Dr. Stahlbaum, his wife, and their two children, Clara and Fritz. As guests and children enjoy the celebration, a final guest arrives: the mysterious Herr Drosselmeyer, Clara's Godfather. He orders servants to bring mechanical toys, a French soldier, and a doll for the children. To Clara's delight, he also gives her a toy nutcracker. When the festivities end, the guests depart, and Clara and Fritz are sent upstairs to bed. The room is deserted, lit only by moonlight. Clara returns to find her nutcracker toy but is frightened to hear the sound of mice squeaking and scratching. As the clock strikes midnight, magical changes begin: the Christmas tree grows to enormous size, and cookies, toy soldiers, mice, and nutcracker become larger-than-life. Terrified, Clara watches as a battle ensues between a regiment of toy soldiers and squadrons of mice led by the Mouse King. In order to save her nutcracker, Clara distracts the Mouse King, allowing the nutcracker to destroy him. This magically transforms the ugly nutcracker into a charming prince.

SCENE II

The Nutcracker Prince takes Clara on a journey through the Land of Snow where lovely snowflakes waltz in dazzling brilliance. A magical snowflake appears, and her prince sends her off to the Land of the Sugarplum Fairy.

ACT II

Upon her arrival at the Kingdom of Sweets, Clara is entertained by the Sugarplum Fairy and the Prince. The court enjoys performances which represent various delicacies of the kingdom. Clara is entranced but suspects that this is a dream and that once the spell is broken she will have to leave this land of enchantment and her beloved Nutcracker Prince. She is afraid to ask if this is so. Though she tries, Clara cannot hold onto the dream. A beautiful snowflake, her transportation away from the land of childhood enchantment, once again moves toward them to take them back to the Stahlbaum household.

*Sculpture

Lyle Durland

Lullaby for Miss Fern

Barry McDonald

Italian March

G. Bonelli--Cramer

* *Premiere piece composed and conducted by Lyle Durland*

PERSONNEL

Brass Choir

Todd Halverson, *trumpet*

Dawn Gifford, *trumpet*

Angela Nordby, *trumpet*

Samuel Pierce, *trumpet*

Brad Barlow, *horn*

Barbara Johnson, *horn*

Terry Lee, *horn*

Robert Daniels, *horn*

Vincent Han, *trombone*

Todd Cahill, *trombone*

Nicole Lee, *euphonium*

Jim Wilson, *euphonium*

Joseph Jensen, *bass bone*

Adam Richards, *timpani*

Trombone Choir

Peter Jensen

Michelle Jensen

Vincent Han

Todd Cahill

Will Findlay

Ryan Williams

David Stucki

Curtis Winters

Michael Morgan

Ben Shawcroft

Nicole Lee

Stacey Simmons

Jeanie Moffit

Melanie Newbold

Jonathan Smart

Matthew Hardy

Matthew Reynolds

Bass Bones

Karl Johnson

Ben Cramer

Nathan Alexander

Richard Stacey

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 13, 1995 - 7:30 P.M.
Madsen Recital Hall

BYU BRASS CHOIR
and
BYU TROMBONE CHOIR
Daniel Bachelder, *conductor*

Program

Brass Choir

Fanfare	Henry Purcell--Gordan (1659-1695)
Music for King Charles II	Matthew Locke (1630-1677)
Antiphonal Suite	Bernard Fitzgerald
Fanfare	
Antiphony	
Water Music	George Frederic Handel (1685-1759)
Allegro	
Allegro	
Patriot's Dream	Newell Dayley
	Phil Kersh, <i>trumpet soloist</i>

INTERMISSION

Trombone Choir

Fanfare	Burton Cummings
O Sanctissima	Ronald Dishinger
Rakoczy March	Hector Berloiz (1803-1869)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, 12 December, 1995 - 7:30 P.M.

Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals. The writers may choose to write in any current style monitored and charted by the music industry.

Some of tonight's student writers are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed below will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Aaron Adams	Rustin Gibbs	Christy Luque
Chris Allen	Larisa Graham	Kathryn Madsen
Lynette Baird	Matthew Green	Derek Russell
Steve Breinholt	Michael Griffith	Jennifer Russell
Kristin Burns	Michael Hicks	Cameron Sevy
Nathan Call	David Hildt	Jeannie Smedley
Bryan Cardon	Sean Hyte	Michael Snow
Candy Carter	Sarah Johnson	Melissa Suter
Greg DeVore	Leslie Kerby	Jennifer Sylvester
Jerrie Fackrell	Dan LaPray	Chris Watt
Shane Fillmore	Catherine Larsen	Tyler Woodhouse

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1995 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Emily McKellar
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance

Program

French Suite III	Johann Sebastian Bach
Allemande	(1685-1750)
Courante	
Sarabande	
Menuet I	
Menuet II (Trio)	
Anglaise	
Gigue	
Sonata in E-flat Major, op. 31, no. 3	Ludwig van Beethoven
Allegro	(1770-1827)
Allegretto vivace	
Minuetto	
Presto con fuoco	
Images II	Claude Debussy
Cloches a travers les feuilles	(1862-1918)
(Bells heard through the leaves)	
Danzas Argentinas	Alberto E. Ginastera
I. Danza del viejo boyero	(1916-1983)
II. Danza de la moza donosa	
III. Danza del gaucho matrero	

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Après un Rêve	Gabriel Faure (1845-1924)
Au Bord de l'Eau	Gabriel Faure (1845-1924)
L'Heure exquise	Irene Regine Wieniawski (1880-1932)
From <i>Joshua</i> See, the raging flames arise	George Frideric Handel (1685-1759)
The Beatitudes	Albert Hay Malotte (1895-1964)
The 23rd Psalm	Albert Hay Malotte (1895-1964)
<i>Porgy and Bess</i> It ain't necessarily so I got plenty o' nuttin'	George Gershwin (1898-1937)
From <i>The Ballad of Baby Doe</i> Warm as the autumn night	Douglas Moore (1893-1969)
From <i>Man of La Mancha</i> Dulcinea	Mitch Leigh (b. 1928)
From <i>Closer Than Ever</i> If I Sing	David Shire (b. 1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1995 -7:30 p.m.
Madsen Recital Hall

SENIOR RECITAL
Stephen W. Howard
baritone

Student of
Clayne Robison, Barry Bounous, & Matt Bean

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Caro mio ben	Tommaso Giordani (1730-1806)
Amarilli, mia bella	Giulio Caccini (ca. 1545-1618)
Che fiero costume	Giavanni Legrenzi (1626-1690)
Dein blaues Auge	Johannes Brahms (1833-1897)
Verborgenheit	Hugo Wolf (1860-1903)
Zueignung	Richard Strauss (1864-1949)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1995 - 4:00 p.m.
Madsen Recital Hall

GRADUATE RECITAL
Beate F. Comish
piano

Student of
Robert B. Smith

Required for the degree Master of Music with a major in
Performance and Pedagogy

Program

Toccata in E Minor	Johann Sebastian Bach (1685-1750)
Sonata in D Minor, op. 31, No. 2 Largo—Allegro Adagio Allegretto	Ludwig van Beethoven (1770-1827)
Fantasy in F Minor, op. 49	Frédéric Chopin (1810-1849)
<i>Pause</i>	
Waldesrauschen	Franz Liszt (1811-1886)
Sonetto 104 del Petrarca	Franz Liszt
Sposalizio	Franz Liszt
Sonata in F Minor, op. 1	Sergei Prokofiev (1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 9, 1995 - 2:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Yo-oak Kim
piano

Student of
Jeffrey Shumway

Program

Sonata in C Major, op. 53
Allegro con brio
Adagio molto
Allegretto moderato

Ludwig van Beethoven
(1770-1827)

La fille aux cheveux de lin
(The Girl with the Flaxen Hair)

Claude Debussy
(1862-1918)

La Cathédrale engloutie
(The Sunken Cathedral)

Claude Debussy

Etude in E-flat Major, op. 72, no. 7

Moritz Moszkowski
(1854-1925)

Etude in F Major, op. 10, no. 8

Frédéric Chopin
(1810-1849)

Rigoletto-Paraphrase

Franz Liszt
(1811-1886)

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Personnel

Percussion Ensemble

Guy Andrus
Tiffany Bourgeois
John Bradley
Joe Center
Diane Clarke
Michael Compton
Lisa Hardy
Adam Holdaway
Lance LeVar
Julie Piper
Rone Sparrow
Rebekka Stone

Panoramic Steel

Tiffany Bourgeois
Damon Cann
Joe Center
Diane Clarke
Lisa Draper
Lisa Hardy
Reed Henry
Adam Holdaway
Jayna Larson
Jay Liddle
Julie Piper
Jordan Pusey
Rone Sparrow
Ed Webecke

Cougar Band Drum Line

Snares

Kim Anderson
Amos Coletti
Micah Coletti
Michael Compton
Kyle Kallmeyer
Lance LeVar
Jade Lewis
*Steve Lindsey
Scott Mugleston
Bart Olson

Tenors

John Bradley
Lorien Caldwell
Tim Daniels
Nick Olson
Richie Smith

Bass

Guy Andrus
Marc Deluca
Lauralyn Jensen
Richard Phillips
Jim Stritikus

Cymbals

Karen Bulkley
Valerie Liggett
Robyn Newell
David Swenson
David Ward

*Section Leader

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 8, 1995 -7:30 P.M.
Madsen Recital Hall

BYU PERCUSSION ENSEMBLE
PANORAMIC STEEL
&
BYU COUGAR BAND DRUM LINE
directed by Ron Brough & Randall Beach

Assisted by
Laurisa Ward, *piano*
Dave Egbert, *bass*

Program

Why Not?	Michel Camillo/Chris Brooks
We Three Kings/What Child Is This	Arr. Don Hannah
Me Tarzan	Chris Crockarell
O, Christmas Tree	Arr. Kevin Madill/Chris Brooks
Tragedy	Phil Hawkins
12th Street Rag	Euday L. Bowman/Mark O'Brien
Pan Christmas	Arr. Jeff Borckardt
Steelband Paradise	Ray Holman
Accidental Mambo	Randol Bass/Beach/Brough

Danse De La Fee Dragee
Danse Des Nirlitons

Peter Tchaikovsky--Shiner
(1840-1893)

Casey Smith, *euphonium*
Elena Hansen, *euphonium*
Shelby Brewer, *euphonium*
Jeff Lance, *tuba*
Thad LeVar, *tuba*

Sunrise, Sunset

Jerry Herman--Anderson
(b. 1933)

Debra Palmer, *euphonium*
Alaska Franklin, *euphonium*
Joseph Jensen, *tuba*
Jeff Case, *tuba*

Hallelujah Chorus

G.F. Handel--Saborin
(1685-1759)

The BYU Tuba-Euphonium Ensemble

Steven Call, *Conductor and Coach*

Brian Croxall, *euphonium*
Shelby Brewer, *euphonium*
Steven Hoyt, *euphonium*
Alaska Franklin, *euphonium*
Elena Hansen, *euphonium*
Debra Palmer, *euphonium*
Casey Smith, *euphonium*
James Wilson, *euphonium*
Jeff Case, *tuba*
John Chapman, *tuba*
Robert Cloward, *tuba*
Joseph Jensen, *tuba*
Jeff Lance, *tuba*
Thad LeVar, *tuba*
Steven Lundquist, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, December 7, 1995 -7:30 P.M.
Madsen Recital Hall

BRASS-SAXOPHONE CHAMBER NIGHT

Program

Grand Quartet for Four Horns
Allegro Con Brio

J.F. Galloway
(1795-1860)

Quartet
Allegro

Kerry Turner
(b. 1960)

Brad Barlow, *horn*
Mat Croft, *horn*
Wendy Henson, *horn*
Robert Lee, *horn*

Concert Piece
Allegro
Very Slow
Allegro Molto

Fisher Tull
(1934-1993)

Peter Jensen, *trombone*
Michelle Lambert, *trombone*
Vincent Han, *trombone*
Karl Johnson, *bass trombone*

Quartet for Saxophones
Allegro non troppo
Calmo

Alfred Desenclos

Purple Haze

Jimi Hendrix--Poor

Jim Otto, *soprano saxophone*
Timothy Owens, *alto saxophone*
Andrew Briney, *tenor saxophone*
David Poor, *bari saxophone*

INTERMISSION

Quintet, op. 43

Allegro ben moderato

Menuet

Preludium--Tema con variazioni

Carl Nielsen

(1865-1931)

The Fully-Loaded Quintet

Kzandra Myers, *flute*

Kristine Baird, *oboe*

Sonia Hirst, *clarinet*

Bradley Barlow, *horn*

Spencer Layton, *bassoon*

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 6, 1995 - 9:00 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC

Program

Quintetto No. 7 in C Major, op. 91, No. 1	Anton Reicha
Allegro moderato	(1770-1836)

Kleine Kammermusik, op. 24, No. 2 (1922)	Paul Hindemith
Lustig. Mässig schnelle	(1895-1963)
Walzer. Durchweg sehr leise	
Ruhig und einfach	
Schnelle--Sehr lebhaft	

The Crowning Winds
Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amy Lee, *clarinet*
Wendy Henson, *horn*
Amanda Bryan, *bassoon*

INTERMISSION

Trois Pièces Brèves	Jacques Ibert
Allegro	(1890-1962)
Andante	
Assez lent--Allegro scherzando	

Opus Number Zoo
Barn Dance
The Fawn
The Grey Mouse
Tom Cats

Luciano Berio
(b. 1925)
Text by Rhoda Levine

Sextuor
Allegro vivace
Divertissement
Finale

Francis Poulenc
(1899-1963)

The Guidonian Winds

Linda Watkins, *flute*
Melissa Oxborrow, *oboe*
Gwen Tuft, *clarinet*
Mathew Croft, *horn*
Michael Dalby, *bassoon*
Brian Hall, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, December 6, 1995 - 7:30 P.M.

Madsen Recital Hall

Student Woodwind Chamber Music

Program

Quintet in D Minor, op. 68, No. 3

Franz Danzi
(1763-1826)

Andante sostenuto--Allegretto

Andante

Menuetto

Finale: Allegro assai

The Conce & Trate Quintet

Megan Bartholomew, *flute*

Lara Saville, *oboe*

Marcie Morgan, *clarinet*

Laura Griffiths, *horn*

Melissa Bitter, *bassoon*

Quintet op. 71

Ludwig Van Beethoven
(1770-1827)

Adagio--Allegro

Adagio

Menuetto

Rondo

The Sum Quintet

Kristin Parker, *flute*

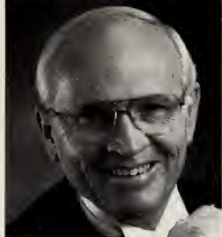
Heather Martin, *oboe*

Stormi Chilcoat, *clarinet*

Kasey Koch, *bassoon*

Robert E. Lee, *horn*

Intermission



Edgar J. Thompson

Dr. Edgar J. Thompson was appointed music director of the Utah Symphony Chorus in 1982 upon the retirement of Dr. Newell B. Weight. Holding bachelor's and master's degrees in physics and mathematics from Brigham Young University, he

also earned the Master of Fine Arts degree in Music from California State University, Long Beach and a Ph.D. in Choral Music Education at the University of Utah. Dr. Thompson has studied under noted choral conductors Newell B. Weight, Bernell W. Hales, Frank Pooler, Eric Erickson and Norman Luboff. He has been engaged as a clinician and conductor of honor choirs in Texas, Iowa, North Dakota, Idaho, Colorado, Wyoming and Nevada. In addition to his responsibilities with the Utah Symphony Chorus he conducts the University of Utah *A Cappella Choir* and is chairman of the Department of Music.

UTAH SYMPHONY CHORUS

Dr. Ed Thompson, *Musical Director*
Michael Huff, *Assistant Conductor and Accompanist*
Dr. Newell P. Weight, *Musical Director Emeritus*
John Marlowe Nielson, *Musical Director Emeritus*
Bennett P. Peterson, *President*

Soprano

Michelle Capson Adams
Pamela Baird-Whitney
Helen Keith Beaman
Kathleen J. Bell
Juliann Betenson
Stephanie Bisel
Linda K. Bryant
Jane Clarkson
Kathryn Degener
Patricia Anne C. Egan
Judith B. Ellingson
DeAnn Ethington
Sheila Flamm Favero
Sabra L. Ferre
Nathalie Garrison
Sherrie Gentry
Linda Gorringer
LuJean Hardy
Mariana S. Harper
Christina M. Huish
Christine Jackson
Jennifer L. Jensen
*Jeanne Kelly
Shelley Lamb
Emily Meidell
Carol P. Meyer
MaryAnne Michaelson
Marcia L. Morgan
Hannelore Mueller
Andrea Paulsen
June Ragan
Lynell Rae Sala
Marilyn Ann Shaw
Lovina T. Short
Meredith Snedeger
Christine J. Snyder
Norma Fallows Sonntag
Tammy L. Spader
Jennifer L. Strachan
Miriam Tanner
Susan Thompson
Rachael Turley
Baerbel Wille
Lois Wilmsen

Kelly Monson Wilson
Jan Zinn

Alto

*Debbie Barker
Claudia Batey
Joan Jensen Bowles
Gabriella Browne
Margarette Campbell
Liese Checketts
Jeanette Collett
Adrienne Coombs
Janet C. Cox
Mary Reynolds Cremer
Jeannine A. Eborn
Catherine Endicott
Jamie W. Eskelson
Marguerite V. Evans
Debbie Gallup
Miki Gardini
Kirsten L. Gielow
Amy Jo Hansen
Millie Holyoak
Renee L. Hunter
Ann Kelly
Gemma Kleinsmith
Carol C. Lambert
Carol Larson
Jeanne Leigh-Goldstein
*Wilma S. Livsey
*Anne Marie Lyon
*Linda Marcusen
Sheila A. McDonald
Kathy McFarland
Kathryn McGee
Jan Miller
Stacy G. Miller
Joan Moellmer
Susan R. Moore
*Kristine Burnett Motta
*Gloria Gardner Murdock
*Louise Newren
Victoria Norton-Strong
Mary Ellen Reading
Angela Harris Roberts

Deborah Roberts
Dee Rowland
Gwen B. Rowley
Gwendolyn Schamel
Suzanne Arragon Spronk
Deonn E. Stott
Carol Jenkins Stringham

Tenor

Charles W. Black
John E. Bryant
Brian Joseph Burggraaf
Timothy Carter
Mick Collins
Steven Crandell
Raynard H. Davis
*Ollie Eames
Edward M. Ellingson, II
Raymond Felsted
James J. Gamble, Jr.
Harold Henderson
Alexander H. Jordan
Gregory A. Kemp
Garth R. Low
George W. Meyer
*C. Grant Morrison
Dale C. Nielsen
Irvin Niels Nielsen
Kit Raymond Pai
*Bennett P. Peterson
Steven L. Pierce
Ronald Reimschuessel
Samuel P. Robison
Kevin S. Rowe
John M. Rowland
Karl-Michael Sala
Andrew L. Shaub
Greg L. Smith
David J. Sutherland
Mathew Ulmer
Michael R. Wallingford
Robert L. Welker
Jay Windley
Jerry H. Zenger

Bass

Robert D. Baer
Jay T. Ball
Melvin P. Burton
Les Davis
David F. Degener
Bradley G. Dobson
Gregory Duffin
David William Evans
Carl Gallup
Huck Gregory
*Merlyn R. Hanks
Erik P. Hansen
Roy Hardy
John W. Huish
Roark K. Hulet
Mark L. Lawrence
Stephen M. Leese
Park Lloyd
Dean L. May
*Tom McFarland
Lawrence D. McGill
Mark Meidell
Thomas D. Moulton
Ken Neeley
Chris Negus
Steve Oneida
David W. Owens
Charlie E. Paulos
Douglas E. Pike
Byron J. Riches
Bill Sayre
Chris H. Smith
Mattock Smith
Karl C. Snow
Jeff Stevens
Larry W. Turner
John L. Walker
Alan S. Warner
Wayne L. Welsh
Merrill L. Wilson
Richard C. Young
Alan N. Zabriskie

UTAH SYMPHONY

JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Chamber Series

Wednesday, December 6, 1995, 7:30 p.m.
Thursday, December 7, 1995, 8:00 p.m.

de Jong Concert Hall
Abravanel Hall

JOSEPH SILVERSTEIN	<i>Conductor</i>
IRENE WEISS PEERY	<i>Piano</i>
DIANE OWENS	<i>Soprano</i>
SUSAN HUFF	<i>Soprano</i>
ROBERT BREAUULT	<i>Tenor</i>
CLAYNE ROBISON	<i>Bass</i>
UTAH SYMPHONY CHORUS	

MOZART Piano Concerto No. 15 in B-flat major, K. 450

- I. Allegro
- II. Andante
- III. Allegro

— INTERMISSION —

MOZART Mass in C minor, K. 427 (K. 417a) "Great"

- I. Kyrie
- II. Gloria:
 - Laudamus te
 - Gratias
 - Domine Deus
 - Qui tollis
 - Quoniam
 - Jesu Christe
 - Cum sancto spiritu
- III. Credo
 - Et incarnatus est
- IV. Sanctus
- V. Benedictus

This program is approximately two hours, and ten minutes in length.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

6 dB/pop!

Matthew Smith

Vincent Han, *trombone*
digital audio tape

Movement for String Quartet

Jonathan Rayback

Twice Overlooked

Kevin Olson

Doug Walker, *guitar*

Industrialism

Stephen R. Anderson

Sabine Levie, *organ*

Tune for Two

Alexander Evan Jenkins

Gwen Tuft, *clarinet*
Michael A. Malstrom, *viola*

Tango

Kathy Newton

Kevin Olson, *piano*

Lydia Sherman

Rob Gerlach

Marci MacKay, *soprano*
Andrew McKee, *tenor*
David Simmons, *baritone*
Darren Watts, *baritone*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1995 - 9:00 P.M.

Madsen Recital Hall

STUDENT COMPOSITION RECITAL
Music 387

Dialogue for Two Pianos		Todd Coleman
I. A Heated Discusson		
II. Ensuing Argument		
III. Hurt Feelings & Resolution		
Prelude & Scherzo		Melvyn Windham
	Melvyn Windham, <i>piano</i>	
Variations		James T. Worlton
	Amy Lee, <i>clarinet</i>	
	Mark Porcaro, <i>guitar</i>	
	Sterling Oaks, <i>cello</i>	
Hommage á Darius Milhaud for String Quartet		Mark Porcaro
Movement I - Vivace		
	Rachel Bakes, <i>violin</i>	
	Tricia Neilstrup, <i>violin</i>	
	Dianna Rhodes, <i>viola</i>	
	Anneliese Lau, <i>cello</i>	
Matter of Formation		Adrienne Garcia
	Tricia Neilstrup, <i>violin</i>	
	Rachel Bakes, <i>violin</i>	
	Dianna Rhodes, <i>viola</i>	
	Anneliese Lau, <i>cello</i>	
How Calm the Wild Water...		Ethan Wickman
	Kathy Newton, <i>alto</i>	
	Debbie Romney, <i>harp</i>	

Paraboles

Allegro moderato

Moderato

Jacques Ibert

(1890-1962)

Jared Spice, *guitar*
Victoria Ferris, *violin*

Trio, op. 12

Allegro

Tema con Variationi

Minuetto

Antonio Gragnani

(1765-1795)

Rondo, for three guitars (1925)

Paul Hindemith

(1895-1963)

Jared Spice, *guitar*
Ronald Cruz, *guitar*
Lawrence Green, *guitar*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1995 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Assisted by
Christian Baker, *violin*
Victoria Ferris, *violin*
Ingrid Scherer, *violin*
Crystal Shields, *flute*

Program

Seranata al Alba del Dia	Joaquín Rodrigo (b. 1901)
Mark Porcaro, <i>guitar</i> Ingrid Scherer, <i>violin</i>	
Windows	Peter Schickele (b. 1935)
Mark Porcaro, <i>guitar</i> Crystal Shields, <i>flute</i>	
Sinfonia Adagio Allegro Largo Andante Allegro	Pietro Locatelli (1695-1764)
Romance	Anonymous Arr. by Malcom Watson and Jeffrey Edge
Ronald Cruz, <i>guitar</i> Christian Baker, <i>violin</i>	

How Still He Rests

Brent Pierce

Melissa Oxborrow, *oboe*
Joann Taylor, *soprano*

Sing a Song of Merry Christmas

W.A. Mozart--Ehret

Anna Nelson, *piano*

Mistletoe

Waring--Ades

Amanda Goggins, *piano*

UNIVERSITY CHORALE, Day Section
Steven Dresen, conductor

V

Let All the World in Every Corner Sing

William Mathias
(b. 1934)

Brent Sherwood, *organ*
The audience will be invited to join the Choral for the final versēs.

The Lord's Prayer

René Clausen
(b. 1953)

VI

'Round the Glory Manger

arr. K Lee Scott

Jeanette Baker, *soprano*

New Year's Carol

Benjamin Britten
(1913-1976)

Ami Griffiths, *piano*

Deck the Halls

arr. Mark Hayes

VII

Song of Thanksgiving

Ralph Vaughan Williams
(1872-1958)

Martha Glissmeyer, *soprano*; Charles Metten, *speaker*
Teresa Fairbanks and Kalotini Latu, *piano*
Brent Sherwood, *organ*

UNIVERSITY CHORALE, Evening Section
Randall Kempton, conductor

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, December 5, 1995 - 7:30 P.M.
de Jong Concert Hall

UNIVERSITY CHORALES
Randall Kempton and Steven Dresen, *conductors*

Program

I

Honor and Glory (from Magnificat)

Johann Sebastian Bach
(1685-1750)

Anna Nelson, *piano*

In Virtute Tua

Grzegorz Gorczycki
(c. 1647-1734)

Heidi Keith, Celestia Feliz, Melinda Mindinsein, *violin I*

Sandra Hath, Hilary Kiser, *violin II*

Sterling Oaks, *cello*

Kevin Walker, *organ*

Wondrous Love

arr. Paul Christiansen

Janet Erickson, *soprano*

II

Joy Is In the Meadow

Eugene Butler

Amy Christensen, *piano*

Madrigal

Gabriel Fauré
(1845-1924)

Amanda Goggins, *piano*

III

God is Gone Up

James McCray

Julie Piper, Lisa Hardy, Diane Clarke and Geoff Gibson, *percussion*

Randy Davis and Brent Durland, *trumpet*

Kevin Walker, *organ*

IV

Tomorrow Shall Be My Dancing Day

John Gardner
(b. 1917)

Amy Christensen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, December 2, 1995 - 6:00 p.m.
Madsen Recital Hall

SENIOR RECITAL
Cynthia Covington
viola

Student of
David Dalton

Assisted by
Robin Hancock, *piano*
Julianna Tollestrup, *mezzo*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Fantasia I from 12 Fantasies for solo Viola

Georg Philipp Telemann--Rood
(1681-1767)

- I. Largo
- II. Allegro
- III. Grave
- IV. Allegro

Zwei Gesänge, op. 91

Johannes Brahms
(1833-1897)

- I. Gestillte Sehnsucht (Longing at Rest)
- II. Geistliches Wiegenlied (Cradle song of the Virgin)

Robin Hancock, *piano*
Julianna Tollestrup, *mezzo*

Lyric Movement

Gustav Holst
(1874-1934)

Pause

Viola Concerto

Gyula David
(1913-1977)

- I. Allegro
- II. Adagio ma non troppo
- III. Vivace

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Prelude and Fugue in D Minor, op. 37, no.3

Felix Mendelssohn--
Bartholdy (1809-1847)

Ten Chorale Preludes, op. 68

Flor Peeters

Wake, awake for the night is flying, no. 5

(1903-1986)

Dix Pieces pour Orgue (1892)

Eugène Gigout

Toccata in B Minor

(1844-1925)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, December 1, 1995 - 6:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Joseph Nielsen
organ

Student of
Parley Belnap

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Toccata in F Major, BuxWV 157

Dietrich Buxtehude
(1637-1707)

Three Chorales from the *Orgelbüchlein*

Das alte Jahr vergangen ist, BWV 614

Erschienen ist der herrliche Tag, BWV 629

Wenn wir in höchsten Nöten sein, BWV 641

Johann Sebastian Bach
(1685-1750)

Praeludium und Fuga in D Major, BWV 532

Johann Sebastian Bach

pause

Eleven Chorale Preludes, op. 122

Es ist ein Ros' entsprungen, no. 8

Herzeich tut mich verlangen, no. 9

Johannes Brahms
(1833-1897)

IV

Come, Love We God

Daniel Pinkham

What Sweeter Music

Michael Fink

The Rune of Hospitality

Alf Houkum

The Secret of Christmas

James Van Heusen
arr. Ronald Staheli

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*

INTERMISSION

V

Overture from *Hansel and Gretel*

Engelbert Humperdinck

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

VI

Four Choruses from *The Redeemer*

Robert Cundick

Behold! And He Shall Be Born of Mary

Because He Dwelleth in the Flesh

How Beautiful Upon the Mountains

He is the Root and the Offspring of David

Angels We Have Heard On High

arr. Mack Wilberg

COMBINED CHOIRS AND PHILHARMONIC ORCHESTRA

**The newly released CD, *A Celebration of Christmas*, and other Music Department products
will be sold during intermission and following the concert in the gallery.**

In the event of an emergency, please note the closest two exits from your seat. When exiting,
please do so in an orderly fashion to a safe area away from the building.

A CELEBRATION OF CHRISTMAS

Program

I

A Gallery Carol	John Gardner
God Rest You Merry, Gentlemen	arr. Phillip Kern
'Twas the Night After Christmas	Mark Hayes
Betelehemu	Nigerian Carol, via Olatunji arr. Wendell Whalum

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

II

Psalm 100	Rene Clausen
Go Tell It On the Mountain	arr. Paul Sjölund
Deck the Hall	arr. John Rutter

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Tracy Turek, *conductor*

III

Carols From Around the World

Ríu, Ríu, Chiu (Spain)	Anonymous 16th century carol
Come, All Ye Shepherds (Czechoslovakia)	arr. Daniel Kallman
Ai, nama mamina (Latvia)	Andrejs Jansons
Christmas in the Straw (United States)	Lloyd Pfautsch
African Noel (Liberia)	arr. Andre Thomas

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *conductor*

BYU Department of Music presents

A Celebration of CHRISTMAS



December 1 - 2, 1995
de Jong Concert Hall
Harris Fine Arts Center • BYU

Serenade	Bonnie Larsen, <i>violin</i> Alison Richards, <i>violin</i> Leilani Parente, <i>viola</i>	Zoltán Kodály
Trio in B Major, op. 8 Allegro con moto	Chris Baker, <i>violin</i> Billy Zhao, <i>cello</i> Craig Jorgensen, <i>piano</i>	Johannes Brahms
Quartet No. 1 Last Movement: Allegro Vivace	SaraLyn Baxter, <i>violin</i> Celestia Feliz, <i>violin</i> Mike Malstrom, <i>viola</i> Jeff Slade, <i>cello</i>	Béla Bartók
Quartet No. 2 in A Minor Allegro non troppo	Alena Hatch, <i>violin</i> Emily Pilling, <i>violin</i> Dianna Rhodes, <i>viola</i> Kristiana Dahlquist, <i>cello</i>	Johannes Brahms
Duo for Violin and Cello, op. 7	Ingrid Scherer, <i>violin</i> Ed Stephenson, <i>cello</i>	Zoltán Kodály
String Quartet in F Major Agité	Rachel Bakes, <i>violin</i> Tricie Meilstrup, <i>violin</i> Cynthia Corington, <i>viola</i> Anneliese Lau, <i>cello</i>	Maurice Ravel

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1995 - 7:30 p.m.

Madsen Recital Hall

STUDENT CHAMBER RECITAL

	Program	
Quartet in F Minor, op. 20, No. 5 Finale: fuga a 2 Soggetti	Jennifer Peterson, <i>violin</i> Arian Goodman, <i>violin</i> Ellen Jacob, <i>viola</i> Emma Farnsworth, <i>cello</i>	Joseph Haydn
Serenata al Alba del Dia	Mark Porcaro, <i>guitar</i> Ingrid Scherer, <i>violin</i>	Joaquín Rodrigo
Quartet in G Minor, op. 27 Finale	Elizabeth George, <i>violin</i> Matthew Oshida, <i>violin</i> Tessy Lund, <i>viola</i> Jeremy Woolstenhulme, <i>cello</i>	Edvard Grieg
Quartet No. 2, op. 92 in F Major Allegro sostenuto	Ellen Jacob, <i>violin</i> Kristen Koralewski, <i>violin</i> Travis Dastrup, <i>viola</i> Lindy Isaacson, <i>cello</i>	Sergei Prokofiev
Quintet in A Major, "Trout" Theme and Variations	Angela Cooley, <i>bass</i> Mihaela Ganea, <i>violin</i> Angela Stephenson, <i>viola</i> Shannon Oar, <i>cello</i> Ingrid Scherer, <i>piano</i>	Franz Schubert

WIND SYMPHONY

Oboe

Lara Saville
Valerie Nicol

English Horn

Lara Saville

Bassoon

Melissa Bitter
April Christensen

Piccolo

Michelle Bailey

Flute

Julie Stevens
Megan Bartholomew
Kristin Parker
Michelle Bailey

E♭ Clarinet

Isaac Winkler

Clarinet

Sonia Hirst
Isaac Winkler
Lea Saville
Jon Schwartz
Marcie Morgan
Sarah Kay
Stormi Chilcoat
Laura Elliott
Stephanie Zeller

Bass Clarinet

Erika O'Bar
Doug Paul

Contrabass Clarinet

Henrikka Rusten

Alto Saxophone

Jim Otto
Caleb Chapman

Tenor Saxophone

Jason Scoffield
Chris Bacon

French Horn

Brad Barlow
Sonja Gray
Laura Griffiths
Valerie Clark
Duane Andersen

Trumpet

Richard Bateman
Dawn Gifford
Todd Halverson
Lorrina Burrows
Samuel Pierce
David Folsom

Trombone

Will Findlay
Ryan Williams
David Stucki

Bass Trombone

Ben Cramer

Euphonium

Elena Hansen
Casey Smith

Tuba

Jeffrey C. Lance
Jeff Case

Percussion

Adam Holdaway
Lance LeVar
Jason Spiesman
John Bradley
Lisa Hardy
Julie Piper

Piano

Lea Saville

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, November 29, 1995 -7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY
David Blackinton, *conductor*

Program

Symphonic Concert March

G. Bonelli
(1887-1980)
arr. Nicholas D. Falcone

Italian Polka

Sergei Rachmaninoff
(1873-1943)
arr. Erik Leidzen

Lithuanian Rhapsody

Thomas R. Root
(b. 1947)

Divertimento

Leonard Bernstein
(1918-1990)

I. Sennets and Tuckets

II. Waltz

transcribed by Clare Grundman

III. Mazurka

IV. Samba

V. Turkey Trot

VI. Sphinxes

VII. Blues

VIII. In Memoriam; March, "The BSO Forever"

Intermission

The Year of the Dragon

Philip Sparke
(b. 1951)

I. Toccata

II. Interlude

III. Finale

A Walk in Jurassic Park

Stephen Melillo

DNA and the Dino

Children and the Chthonian Chase

Passing the Paradigm

In May 1996 the Folk Music Ensemble will travel to Scandinavia on tour with the International Folk Dance Ensemble. If you are interested in being a part of this tour, please attend the audition to be held on Tuesday, December 5th from 4-6 p.m. in the de Jong north foyer, 4th floor.

If you are interested in becoming a member of the Folk Music Ensemble, please sign-up for Music 329R in the class catalog. Auditions are not highly demanding (very few people ever get cut). Auditions are held on the first Tuesday of classes during Fall and Winter semesters from 3-6 p.m. Auditions for Winter semester will be held on January 9th.

In the event of an emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, November 28, 1995 - 7:30 P.M.
151 TNRB

FOLK MUSIC ENSEMBLES

Program

Ensemble I

A presentation of traditional and contemporary
Irish and American melodies.

Ensemble II

Uncle Pen	B. Mouroe
Utah Moon	M. McGuiness
Why Walk When You Can Fly	M.C. Carpenter
Forked Deer	Traditional
Down To The Valley To Pray	Traditional
Soppin' the Gravy	Traditional
Bésame Mucho	Hernandez
In the Palm of His Hand	Ron Block
El Cumbanchero	Traditional Mexico/Cuba

BYU Performing Arts Series

presents

Beauty and the Beast



Wednesday, January 10, 1996

de Jong Concert Hall • Harris Fine Arts Center

Brigham Young University

Scenes and Musical Numbers

ACT I

The Cosmos

"Once Upon a Time" Wizard and Don Wand

The Court of King Victor the Vain; dusk of a late summer afternoon

"Fanfare" The Ensemble

"One Beautiful King" King Victor and Ensemble

Seventy Years Montage

"Enchantment" Wizard and Ensemble

"The Keepers of the Golden Key" Beast

Beauty's House; a late summer afternoon

"Roses" Beauty

"Look to the Stars" Reprise..... Phillipe, Beauty, Camille, Violette

A Forest; Evening, two days later

"Luxury Castle" Wizard, Don Wand, Phillipe

The Beast's Garden; immediately following

Beauty's House; two days later

"Look to the Stars" Reprise..... Phillipe, Beauty

The Beast's Castle; evening

"I Suppose" Beauty

"I Suppose Ballet" Dresses, Whispers, Beauty

"Seven O'Clock" Beast

The Beast's Garden; later that night

"Look to the Stars" Reprise..... Beauty

"Roses" Beast

FIFTEEN MINUTE INTERMISSION

ACT II

The Beast's Castle; two weeks later, midnight

"Enchantment" Wizard, Whispers, Beauty
"The Keepers of the Golden Key" Mervyn, Miranda, Griffins
"The Man Inside" Beast

The Beast's Castle, outside Beauty's room; the next morning

"I Suppose" Reprise Beauty
"The Way We Used to Woo" Wizard, Don Wand
"The Man Inside" Reprise Beast

The Great Hall of the Beast's Castle; six-thirty that evening

"You're Learning" Beauty, Beast

The Beast's Garden; later that evening

"Roses" Beauty, Beast

Beauty's House; the next three days

"Roses" Reprise Beauty
"Look to the Stars" Reprise Phillipe

The Beast's Castle; seven o'clock that evening

"Seven O'Clock" Reprise Beast, Beauty
"Finale" The Company

The Cast

In order of appearance

Wizard	David Baida
Don Wand	Robert Tunstall
Courtier, Whisper #2, Griffin	Carrie SaLoutos
Guard, Mover, Whisper #3, Griffin	Miles Wesley Tuttle
Guard, Peasant, Dancing Dress, Miranda	Johanna Tacadena
Courtier, Mover, Griffin	John Gallarello
Courtier, Peasant, Mover, Portrait, Griffin	Frank Fiacchino
Courtier, Peasant, Griffin	Robert Merante
Courtier, Peasant, Dancing Dress, Portrait	Erin Pender
Courtier, Peasant	Allison Mayne
King Victor/Beast	Todd Alan Johnson
Advisor to the King, Mover, Mervyn	Daniel Trujillo
Advisor to the King, Dancing Dress, Cupid, Griffin	Jana Thompson
Whisper #1	Seri Johnson
Beauty	Denene Mulay
Camille	Carrie SaLoutos
Violette	Seri Johnson
Phillipe (Beauty's father).....	Gordon Gray

Ensemble

Frank Fiacchino, John Gallarello, Allison Mayne, Robert Merante, Erin Pender, Daniel Trujillo, Johanna Tacadena, Jana Thompson, Miles Wesley Tuttle

Understudies

(Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.)

Beauty–Erin Pender; King Victor/Beast–Miles Wesley Tuttle; Don Wand–John Gallarello;
Violette–Allison Mayne; Camille–Johanna Tacadena.

Orchestra

Musical Director, Keyboard #1–Dan DeLange; Assistant Musical Director, Keyboard #2–Charles DeMets; Bass–Ed King; Guitar–John McCarty; Percussion–Jeff Farello

Who's Who in the Cast

Todd Alan Johnson (King Victor/Beast) has played the “phantom” in both Kopit & Yeston’s and Ken Hill’s versions of *The Phantom of the Opera* and toured internationally in *Me and My Girl*, *Anything Goes*, and *Ziegfeld*.

Denene Mulay (Beauty) has credits including Maria in *West Side Story*, Julie Jordan in *Carousel*, Cinderella in *Into the Woods*, and the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*. Denene is a graduate of the Cincinnati Conservatory of Music. She would like to thank her family and friends for their faith in her.

David Baida (Wizard) recently earned a degree in Drama at the University of California, Irvine. Regional credits include roles in *The Magic Flute*, *As You Like It*, *Jacques and His Master*, and *Falsettos* in which he played Mendel. David is thrilled to play the Wizard in his first national tour.

Robert Tunstall (Don Wand) just returned from Korea where he played Scarecrow in Musicals America’s *The Wizard of Oz*. Other touring credits include *42nd Street* in the United States and Far East and *Hansel and Gretel*. Regional credits include *West Side Story*, *Anything Goes*, *My One and Only*, and *Seesaw*.

Gordon Gray (Father) New York credits include *Journey Among the Dead*, *Keeping House* at La Mama, and Nixon in *The Martha Play*. Regionally, he has appeared at The McCarter Theatre, Yale Repertory Theatre, and American Ibsen Theatre. He holds an MFA from the Yale School of Drama.

Seri Johnson (Violette) is a recent graduate of the American Musical and Dramatic Academy in New York City. Her favorite roles include Eve in *Ruthless* and Tiger Lily in *Peter Pan*. She received a BA in theater from the University of Wisconsin-Eau Claire.

Carrie SaLoutos (Camille) has performed in Musicals America’s United States and Korean tours of *The Wizard of Oz*. Her regional and dinner theatre credits include Morales in *A Chorus Line*, Sister Robert Anne in *Nunsense*, and Agnes in *I Do, I Do*.

Miles Wesley Tuttle (Mervyn) has appeared in his favorite roles as Daniel in *Once On This Island* and Romeo in *Romeo and Juliet*. Other credits include *Forever Plaid*, *The Will Rogers Follies*, *South Pacific*, and *The Boyfriend*.

Johanna Tacadena (Miranda) recently finished *West Side Story* at Arkansas Repertory Theatre. Credits include *Six Degrees of Separation*, *The Merry Widow*, and *La Traviata*. Johanna holds a BA in dance from Southern University New York, Buffalo.

Frank Fiacchino (Ensemble) comes from Branson, Missouri after two years of performing there. A Chicago native, he appeared with Daniel J. Travanti in an NBC movie.

John Gallarello (Ensemble) is a graduate of New York University. Credits include *My Fair Lady*, *Cabaret*, *Godspell*, *Pippin*, *Pirates of Penzance*, *Grease*, *Alice in Wonderland*, and *Joseph and the Amazing Technicolor Dreamcoat*.

Allison Mayne (Ensemble) was last seen as a munchkin in Musicals America’s *The Wizard of Oz*. Her favorite roles include the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, Soprano in *Closer Than Ever*, and Rose Hoffman in *Working*.

Robert Merante (Ensemble) is a graduate of the American Musical and Dramatic Academy. Credits include the Korean tour of *The Wizard of Oz*, *Fiddler on the Roof*, and *Jesus Christ Superstar*.

Erin Pender (Ensemble) is a graduate of Fairfield University. This summer she was a soloist at the Special Olympic World Games in New Haven and worked at the Berkshire Theatre Festival.

Jana Thompson (Ensemble) is a musical theatre graduate of the Boston Conservatory. Favorite roles include Connie in 1940's *Radio Hour*, Marty in *Grease*, and *Growing Seed* (her 4th grade play).

Daniel Trujillo (Ensemble) began his career as a principal dancer for the Eurasian Dance Company and the Sophistakitt Dance Company. Credits include Holland American and Royal Caribbean Cruises.

Cheri Coons (Writer and Lyricist) received Chicago's 1991 Joseph Jefferson Award for "Best New Work" for *Sylvia's Real Good Advice*. She was again nominated, along with Tom Sivak and David Bell for *Phantom* which played theatres in Chicago, Denver, Washington D.C., and Philadelphia. The same team has also created a musical based on Victor Hugo's *The Hunchback of Notre Dame*. Ms. Coons wrote the lyrics for *Phantom of the Country Palace* which is slated for a premiere in Houston and a subsequent tour. She wrote the book and lyrics for *Cricket on the Hearth* with composer Tim Schirmer. This is her third collaboration with composer Mr. Sivak.

Tom Sivak (Composer) became the first student at Northern Illinois University to become a published composer when *The Well-Tempered Lennon-McCartney* was published in 1975. His concert work *Prelude and Fugue* was premiered by the Chicago Symphony Orchestra in 1981. He composed the score for the successful Bell-Sivak *Phantom*. Critics also praised his work on *The Hunchback of Notre Dame* (his second collaboration with Ms. Coons). He has composed two film scores; *Grass Roots Chicago* and *Golub* which was premiered at the New York City Film Festival and was broadcast nationally on PBS.

Geoffrey Hitch (Creative Consultant) has directed classical and modern works Off-Broadway for Circle Repertory, Roundabout, Equity Library Theatre, and WPA Theatre and in London as resident director for the Embassy Theatre and Studio. He has directed for the Spoleto Festival USA, Royal National Theatre, and the Edinburgh Festival. Most recently, Geoffrey has directed *Evita* and *Big River* in West Virginia, Sam Shepard's *Suicide in B-flat* in Pittsburgh and *A Midsummer' Night's Dream* in Baltimore.

Richard Ericson (Director) is a partner in both Musicals America which produces musical touring packages and in FourQuest Entertainment, Inc. He is Artistic Producer at Theatre-by-the-Sea, Rhode Island.

John Dietrich (Choreographer) is currently touring with Barbara Mandrell and is featured in her television special *Stepping Out*. He has been the Assistant Choreographer for the Radio City Christmas Spectacular for the past six years as well as a featured dancer in the Easter Extravaganza. He choreographed Musicals America's national tour of *The Wizard of Oz*.

Eminio Pinque (Artistic Director, Big Nazo Studios) credits include countless theatrical productions at Trinity Repertory, La Mama, and the Alley Theatre. He has also worked on numerous television commercials. Erminio is currently a part-time faculty member at the Rhode Island School of Design where he teaches "Creature Creation" and "Object Theatre."

Dent Homchick (Scenic Designer) is designing his second tour for Musicals America, the first being the creation of a colorful and fantastical world of *The Wizard of Oz*. Kent makes his home in Denver, Colorado.

John Carver Sullivan (Costume Designer) has served for seven seasons as resident costume designer at Theatre-by-the-Sea. This year his designs were also seen in New York City in a production of *Little Shop of Horrors* and a national tour of *Crazy for You*. Upcoming projects include *The Robber Bridegroom*, *Faust*, and *Strike Up the Band* for Goodspeed Opera House.

Tom Sturge (Lighting Designer) has Broadway credits including *Gypsy Passion* and *Those Were the Days*. His tours include *La Cage Aux Folles*, *The Music Man*, *The Wizard of Oz*, *Crazy for You*, *Hot and Cole*. Off Broadway credits include *Three Postcards*, *Theda Bara and the Frontier Rabbi*, *I Can Get It For You Wholesale*, *Rags*, and *Billy Budd*. He also worked on *Nancy Kerrigan and Friends* for CBS.

John McQuiggan (Sound Design) has toured with Roomful of Blues and Stephanie Mills, and has worked with hundreds of performers ranging from Dizzy Gillespie to Warren Zevon. He lives in his home town of East Providence with his wife and two sons who comprise the center of his universe.

Dan DeLange (Musical Director) has toured with theatres and orchestras throughout the country for the last ten years with Rudolph Serkin, Dizzy Gillespie, Pierre Boulez, and many others. He is an avid composer and arranger with commissions from the American Symphony Orchestra, Texas Brass Quintet, and others. Dan is a graduate of the Oberlin Conservatory and Interlochen Arts Academy.

Jason Brouillard (Production Supervisor) was the assistant stage manager with Musicals America's premier tour, *The Music Man*. This past year Jason was the production stage manager at Theatre-by the-Sea in Matunuck, Rhode Island and for the Miranda Theatre Company's Off-Off-Broadway production of *Kidnapped*. A recent graduate of Purchase College, he is very happy to be on the road again.

MUSICALS AMERICA, INC.

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Artistic Producer

LAURA HARRIS
Executive Producer

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Special Thanks to: Yankee Scenic and Jon L. Harrington, Sonnenberg Studios Inc., Production Arts Lighting and Scorpio Sound Systems.

Staff

Company Manager	Cindy K. Bowers
Technical Director	Ken Stanley
Production Supervisor	Jason Brouillard
Dance Captain	Carrie SaLoutos
Director/Public Relations	Joan Grayson
Musical Contractor	Fritz Benz
Sound Engineer	John McQuiggan
Master Electrician	Thomas Hague
Carpenter	Michael Morris
Carpenter/Electrician	Sean Farrell
Properties Manager	Coleen M. Conway
Wardrobe Supervisor	Annemarie Buckley Taylor
Cutters/Drapers	Michelle Christensen, Pat Risser Sally Tschantz-Dwyer
Costume Crafts	Lia Niecolinia Nouwen, Heidi Walker
First Hand	Kristina Richards
Wig Design	James Geier
Assistant to the Designer	Kristin A. Hubbard
Stitchers	Judith P. Chappell, Christina Holden-Shea Nancy Horgan, Mary N. Numes, Julie B. Russell
Costume Shop Manager	Annemarie Buckley Taylor
Additional Costumes Built by	Sonnenberg Studios, Inc.
Pyrotechnics and Special Effects	Michael Martineau
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Graphics and Design	Puffin Enterprises, Rhode Island Arias Associates, San Francisco
Cast and Crew Transportation	Ultimate Coach
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 11, 1996 - 7:30 pm
Madsen Recital Hall

FACULTY RECITAL SERIES

Geralyn Giovannetti
oboe

Assisted by
Douglas Bush, *organ*
Clyn Barrus, *viola*
Mack Wilberg, *piano*

Program

Fantasia à 4	Johann Ludwig Krebs
Fantasia in G	(1713-1780)
Sonata in C (from "Il Pastor fido")	Antonio Vivaldi
Preludio - adagio	(1678-1741)
Allegro assai	
Sarabanda	
Allegro	
Toccata Quinta	Georg Muffat
	(1653-1704)
Andante pastorale	Joseph Rheinberger--Busch
Rhapsodie	(1839-1901)
Drei Dialoge	Hermann Schroeder
Moderato	(1839-1909)
Andante sostenuto	
Poco Vivo	

Intermission

Deux Rhapsodies	Charles Loeffler
L'Etang (The Pool)	(1861-1935)
La Cornemuse (The Bagpipe)	

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 12, 1996 - 7:30 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL
Victoria Ferris
violin

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 3 in D Major, op. 9
Andante
Allegro
Sarabande
Tambourin; presto

Jean-Marie Leclair
(1697-1764)

Sonata No. 8 in G Major, op. 30
Allegro assai
Tempo di Menuetto (ma molto moderato e grazioso)
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Pause

Poeme, op. 25

Ernest Chausson
(1855-1899)

First Rhapsody
Prima parte; Moderato
Seconda parte; Allegretto moderato

Béla Bartók
(1881-1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 13, 1996 -7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Vincent Han

trombone

Student of

Dan Bachelder

Assisted by

Arthur Johnson, *piano*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Concertino

Lars-Erik Larsson

Preludium

(1908-1986)

Aria

Finale

Concerto

Johann Georg Albrechtsberger

Allegro

(1736-1809)

Ballade

Eugene Bozza

(b. 1905)

Liebesleid

Fritz Kreisler--Leidzen

(1875-1962)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 17, 1996 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES

Ken Shelley, *tenor*
Robin Hancock, *piano*

Assisted by
Cheri Hancock, *soprano*

Program

I

Füssreise
Mühevoll komm' ich und beladen
Begegnung

Hugo Wolf
(1860-1903)

II

Sulima
Kommt dir manchmal in den Sinn
Von ewiger Liebe
Traun! bogen und Pfeil sind gut

Johannes Brahms
(1833-1897)

III

Petrarch Sonnets

Pace non trovo!
Benedetto sia'l giorno, e'l mese e l'anno
Io vidi'n terra angelici costumi

Franz Liszt
(1811-1886)

IV

The Merry Widow

Valencienne and Camille Duet (No. 5)
"Vilia"

Valencienne and Camille Duet and Romanze (No. 11)

Franz Lehár
(1870-1948)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, January 20, 1996 - 7:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Arian Goodman

violin

Student of

Barbara Williams

Assisted by

Dian Baker-Drinkall, *piano*

Alicia Bush, *cello*

David Young, *harpsichord*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata in A Major, op. 9, no. 4

Andante spiritoso

Allegro

Sarabanda

Allegro assai

Presto

Jean Marie LeClair
(1697-1764)

Pavane pour une infante défunte

Maurice Ravel
(1875-1937)

Sonatina for violin and piano

Allegro leggiero

Adagio espressivo

Allegro vivo

Walter Piston
(1894-1976)

Symphonie Espagnole

Allegro non troppo

Scherzando

Andante

Rondo

Édouard Lalo
(1823-1892)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 23, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Mathew Croft
horn

Student of
Laurence M. Lowe

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Concerto No. 2 in Eb Major

- I. Allegro
- II. Adagio staccato
- III. Allegro assai

Christoph Forester
(1693-1745)

Reveries, op. 24

Alexander Glazunov
(1865-1936)

Intermission

Concerto in Bb, op. 91

- I. Allegro
- II. Andante
- III. Moderato-Allegro vivace

Reinhold Glière
(1875-1956)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young University
College of Fine Arts & Communications
Department of Music
presents

The Redeemer

A SACRED SERVICE OF MUSIC
BY ROBERT CUNDICK

Brigham Young University
Singers, Concert Choir,
& Philharmonic Orchestra

Wednesday, January 24, 1996, 7:30 PM
de Jong Concert Hall
Harris Fine Arts Center

The Redeemer

A SACRED SERVICE OF MUSIC

BY ROBERT CUNDICK



Ronald Staheli, conductor

Clayne Robison, The Savior · Stephanie Buckley, Mary · Paul Busselberg, Barry Bounous, prophets
Veronica Hansen, Kaarin Safsten, angels



*In order to maintain the spiritual continuity of this work,
we request that there be no applause throughout the evening.*

Prelude

Invocation

THE PROPHECY

I PROPHET

Behold, the Lord hath commanded by His angel
That I should come and tell this thing to you,
That I should prophesy these things unto you;
Cry unto this people, repent, and prepare the way of the Lord!
Believe on His name and repent of all your sins
That ye may have a remission of them through His merits.
And the Messiah cometh in the fullness of time
That He may redeem us, that we may be free forever,
Knowing good from evil to act for ourselves and not be acted upon
Save it be by the punishment of the law at that great and last day.
And now, we should look to the Great Mediator,
And hearken unto His commandments, and be faithful to His words,
And choose eternal life.

*Helaman 14:9, 13
2 Nephi 2:26, 28*

II WOMEN'S CHORUS

Behold! He shall be born of Mary in Jerusalem, the land
of our forefathers.
She, a virgin, a precious, chosen vessel,
Shall be overshadow'd and conceive by the power of the Holy Ghost,
And bring forth a son, yea, even the Son of God.

Alma 7:10

III MARY
 My soul doth magnify the Lord, my spirit hath rejoiced in God,
 my Savior;
 For He hath regarded the lowly estate of His handmaiden:
 For behold, from henceforth all generations shall call me blessed.
 For He that is mighty hath done to me great things,
 And holy is His name.
 For His mercy is on them that fear Him from generation to generation.
 He hath shew'd His strength with His arm;
 He hath scatter'd the proud in the imagination of their hearts.
 He hath put down the mighty from their seats, and exalted them
 of low degree.
 He hath filled the hungry with good things;
 And the rich He hath sent empty away.
 He hath holpen His servant Israel, in remembrance of
 His boundless mercy;
 As He spake to our fathers, to Abraham, and to his seed forever.

Luke 1:46-55

IV MALE CHORUS
 Because He dwelleth in the flesh,
 He shall be called the Son of God,
 Thus subjecting the flesh to the will of the Father.
 Being the Father and the Son:
 The Father, since He was conceived by the power of God;
 The Son, because of the flesh.

Mosiah 15:2, 3

V CHORUS
 How beautiful upon the mountains are the feet of Him that bringeth
 good tidings;
 Who foundeth peace, who redeemeth His people;
 Yea, ev'n the Lord, who has granted salvation unto His people.
 The time shall come that the Lord's salvation shall sound to all nations,
 kindreds, tongues, and peoples.
 Yea, Lord, Thy watchmen shall lift up their voice, and together shall sing;
 They shall see eye to eye, when the Lord shall bring again Zion.
 Break forth into joy!
 Ye shall sing together, ye waste places of Jerusalem,
 For the Lord shall comfort His people;
 For the Lord hath redeemed Jerusalem!
 How beautiful upon the mountains are the feet of them that bringeth
 good tidings;
 Who foundeth peace, who redeemeth His people;
 Yea, ev'n the Lord, who has granted salvation.

Mosiah 15:18, 28-30

VI ANGEL, PROPHET, & CHORUS
I saw the heavens open, and an angel came down and stood before me;
And the angel said unto me:
Behold the Lamb of God, even the Son of the Eternal Father, Look!
And I looked, and I beheld the Son of God among the children of men;
And I saw many fall at His feet and worship Him.
Look! And behold the condescension of God.
And I looked and I beheld the Redeemer of the world, of whom
the Father has spoken;
And I beheld the prophet who should prepare the way before Him.
And the Lamb of God went forth and was baptized of him.
And after He was baptized, I saw the heavens open,
And the Holy Ghost come down from heaven and abide upon Him in
the form of a dove.
Behold! And he looked and he beheld the multitudes who were sick
and afflicted.
And they were healed by the power of the Lamb of God.
And he looked and he beheld the Lamb of God,
That He was taken by the people;
Yea, the Son of the Everlasting God was judged by the world.
He saw and bears record. Amen.

*1 Nephi 11:21, 24, 26,
27, 31-33*

THE SACRIFICE

VII THE SAVIOR
Behold, I am Jesus Christ.
My name is given of the Father and there is none other name whereby
all men can be saved.
Wherefore, all men must take upon them my name, which is given
of the Father,
For in that name shall they be called at the last day.
These things are not of men nor of man, but of me;
Wherefore, you shall testify.
Behold, I have given you my gospel that I came into the world to do
the will of my Father.
Because my Father sent me that I might be lifted up upon the cross,
That I might draw all men unto me,
That as I have been lifted up by men,
Even so should they be lifted up by the Father,
To stand before me, to be judged of their works.
Now this is the commandment:
Repent, all ye ends of the earth, and come unto me and be baptized
in my name,
That ye may be sanctified by the reception of the Holy Ghost;
That ye may stand spotless before me at the last day.
Behold, I, Jesus Christ, your Lord and your God and your Redeemer,
by the power of my spirit have I spoken it. Amen.

*Doctrine & Covenants
18:23, 24, 34, 47
3 Nephi 27:13, 14, 20*

VIII PROPHET

And in that day He shall suffer death,
The sun shall be darkened and refuse to give light,
Also the moon and the stars.
And in that day He shall suffer death
There shall be no light upon the face of the land
For the space of three days,
To the time He shall rise again from the dead.
At the time He shall yield up the ghost
There shall be thunderings and lightnings,
And the earth then shall shake and tremble,
And the rocks both above and beneath shall be broken up;
They shall be rent in twain.
And behold: there shall be great tempests.
And behold: many mountains laid low, like unto a valley.
And many valleys shall be lifted up,
And many valleys shall become as mountains.
Many graves then shall yield up their dead.
They will be opened!
Many saints shall appear unto many!

Helaman 14:20–23, 25

IX PROPHET

If a man die, shall he live again?
All the days of mine appointed time will I wait, till my change come.
For I know my Redeemer liveth.
He shall stand at the latter day upon the earth.
And though worms destroy this body
Yet in my flesh shall I see God.
For I know my Redeemer liveth.

Job 14:14; 19:23–27

X CHORUS

The Almighty God gave His only begotten Son.
He suffered temptations, but He gave no heed to them.
Then He was crucified. He died!
He rose again the third day and ascended into heaven,
To sit down on the right hand of the Father.
To reign with almighty power by the will of the Father,
That all who would believe and be baptized in His name and endure
in faith to the end should be saved!

*Doctrine & Covenants
20:21–25*

XI ANGEL, GOD THE FATHER, & THE SAVIOR
 And the multitude heard a voice out of heaven,
 And it did pierce them to the center,
 And it said unto them:
 Behold my beloved Son in whom I am well pleased,
 In whom I have glorified my name;
 Hear ye Him.
 And they cast their eyes up toward heaven,
 And behold, they saw a man descending out of heaven,
 Clothed in a white robe,
 And He came down and stood in the midst of them,
 And He stretched forth His hand and spake unto them:
 Behold, I am Jesus Christ of whom the prophets testified shall
 come into the world:
 I am the Light and the Life of the world.
 Arise and come forth unto me that ye may thrust your hands into my side,
 That ye may feel the prints of nails in my hands and my feet,
 That ye may know I am the God of Israel, and of the earth;
 Wherefore, you shall testify.
 Behold, I, Jesus Christ, your Lord and your God and your Redeemer,
 by the power of my spirit have I spoken it. Amen.

3 Nephi 11:3, 7, 11, 14

THE PROMISE

XII CHORUS
 And what is it we shall hope for?
 We have hope through the atonement of Christ
 And the power of His resurrection,
 To be raised unto life eternal.
 We shall pray unto the Father with all the energy of our hearts,
 That we may be filled with His love,
 Which He hath bestowed on us who are true followers of our Lord,
 Jesus Christ.
 That we may become the sons and daughters of God;
 That when He shall appear, we shall be like Him;
 For we shall see Him as He is!
 That we may have this hope,
 That we may be purified even as He is pure. Amen.

Moroni 7:41, 48

XIII PROPHET
 Wherefore, do the things which I have told you,
 That I have seen that your Lord and your Redeemer should do;
 Wherefore for this cause have they been shown me,
 That ye might know the gate whereby ye should enter in,
 Which is repentance and baptism by water, and a remission of your sins
 by fire and by the Holy Ghost.
 Wherefore, ye must now press forward with steadfastness in Christ, having
 a perfect brightness of hope, and a love of God, and of all men.

2 Nephi 31:17, 20

XIV CHORUS

Behold, this is the way; and there is none other way
Nor name given under heaven whereby man can be saved in
the Kingdom of God.
And now, behold, this is the doctrine of Christ,
And the only and true doctrine of the Father, and of the Son,
and of the Holy Ghost,
Which is one God, without end. Amen.

2 Nephi 31:21

XV PROPHET & CHORUS

For as the light of the morning cometh out of the East,
And shineth even unto the West, and covereth the whole earth,
So shall also the coming of the Son of Man be.
Although the days will come that heaven and earth shall pass away;
Yet my words shall not pass away, but all shall be fulfilled.
And whoso treasureth up my word, shall not be deceived.
For the Son of Man shall come,
And He shall send His angels before Him with the great sound
of a trumpet,
And they shall gather together the remainder of His elect from
the four winds, from one end of heaven to the other.

*Joseph Smith—
Matthew 1:26, 35, 37*

XVI THE SAVIOR

Fear not, for you are mine, and I have overcome the world.
You are of them that my Father hath given me;
And none of them shall be lost.
And the Father and I are one;
I am in the Father and He is in me;
And inasmuch as ye have received me, ye are in me, and I in you.
Therefore, I am in your midst.
I am the Good and Faithful Shepherd,
I am the stone of Israel.
He that buildeth upon this rock shall never fall.
And the day cometh that you shall hear my voice, and see me,
and know that I am.
Therefore, watch, that ye may be ready.
Even so, amen.

*Doctrine & Covenants
50:41-45*

XVII CHORUS

He is the root and the offspring of David, and the bright
and morning star.
And the Spirit and the bride say, Come.
And let him that heareth say, Come.
And let him that is athirst come.
And whoso will, let him take the water of life freely.
He which testifieth these things saith,
Surely I come quickly. Even so, come, Lord Jesus.

Revelation 22:16, 17, 20

Benediction

Postlude

BRIGHAM YOUNG UNIVERSITY SINGERS *Ronald Stabeli, conductor*

SOPRANO	Melanie Baker	Geoff Gibson	Robert Gerlach
Angela Dixon	Tiffany Call	Tracy Hall	Taylor Holsinger
Marni Hill	Veronica Hansen	Adam Haws	Rex Kocherhans
Joni Jensen	Cyndi Hawkins	Tracy Madsen	Trevor Lucas
Tracy Madsen	Karen Knudsen	James Mangan	Andrew McKee
Emily McCormick	Marci MacKay	James Margetts	Michael Raddatz
Alisa Peterson	Rebecca Strong	Jonathan Moody	David Robertson
Elizabeth Pike	Stacie Timms	Steve Showalter	Joshua Shimizu
Teresa Pinegar	Tracy Turek	BASS	David Simmons
Stacie Raddatz	Emily Wood	Randy Davis	Shane Warby
ALTO	TENOR	Steve Dresen	Darren Watts
Diane Arnett	Jared Anderson		

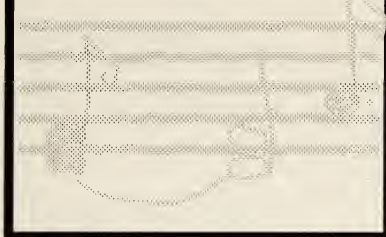
BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR *Mack Wilberg, conductor*

SOPRANO	ALTO	Tammy Schneider	Darrell Zaugg
Rachel Bastian	Alicen Allred	Katherine Simmons	BASS
Katherine Brim	Dianne Bailey	Jennifer Smith	Joel Adair
Melissa Court	Alicia Bush	Amy Warner	Blair Bateman
Kristi Frei	Janie Cluff	Cherilyn Worthen	Daniel Bradshaw
Sandra Gierisch	Lark Cowart	TENOR	David Brooks
Arian Goodman	Leah Florence	Donald Allison	Bryan Elkins
Deanna Hadfield	Anne Forsyth	Tobias Bradford	Shawn Hansen
Aubrey Kolts	Janet Hunter	David Dalley	Chris Holmes
Christine Litster	Wendy Beth Jones	Daniel Gardner	Nathaniel Johnson
Emily Mecham	Jeanne Kerry	Charles Hall	Michael Kelley
Jennifer Pearson	Cornelia Liescher	Mike Jensen	Shawn Kidd
Laura Preston	Tami Lim	Clark Johnsen	Matthew Kieffer
Esther Richins	Jessica Melanson	Ronald Jones	David Larson
Kaarin Safsten	Marisa Mellor	Cray Lyman	David Lawrence
Joanne Taylor	Mary Ann Munson	Jeremy Matthews	Michael Madsen
Beverly Thomas	Joanna Oshida	Michael McCarthy	Michael Moody
Sara Thomas	Courtney Palmer	David Moulton	Nathan Skene
Kristalyn Thornock	Krista Redd	Ryan Murphy	Anthony Taylor
Christy Turnbow	Carol Salmon	David Pickering	Mike Taylor
		Adam Tait	Dave Thomas
		David Young	Ethan Wickman

PHILHARMONIC ORCHESTRA FOR THE REDEEMER *Bryce Rytting, conductor*

VIOLIN I	Terumi Matsura	Jesse Smith	HORN
Martha Thompson	Rebecca Forstner	Jared Bolles	Wendy Henson
Allison Unsworth	Linda Fifield	BASS	Barbara Johnson
Alena Hatch	Melissa Mildestein	Rebecca Donoho	Robert Lee
Matthew Oshida	VIOLA	Angela Cooley	Kevin Baker
Rachel Bakes	Leilani Parenti	Dan O'Bryant	TRUMPET
Heidi Keith	Tessy Lund	Sam Peery	Phillip Kersh
Emily Pilling	Cynthia Covington	Rynell Andersen	Rick Winscott
Mindi Moore	Amanda Ridge	Dan Lee	TROMBONE
Jan Yarrington	Angela Stephenson	Todd Coleman	Michelle Lambert
Kristen Burnside	Michael Malstrom	FLUTE	T. Lavone Cahill
James Rasmussen	Peter Jasinski	Rebecca Cook	Karl Q. Johnson
Kristin Koralewski	Marta Franson	Marin Wall	TUBA
VIOLIN II	Kathryn Madsen	OBOE	Jeff Lance
Rebekah Wright	Rachel Pettit	Melissa Oxborrow	PERCUSSION
Eve Ross	CELO	Heather Martin	Rone Sparrow
Sonia Walker	Emma Farnsworth	CLARINET	Adam Richards
Darren Wilcox	Anneliese Lau	Amy Lee	Julie Piper
Celestia Feliz	Zhao Wenbin	Tim Hutchings	CELESTE
Adrienne Miller	Kristiana Dahlquist	BASSOON	Brian Hall
Cathy Higginson	Paul Jenkins	Michael Dalby	HARP
Hilary Kiser	Kathrine Merrill	Amanda Bryan	Julianne Jackson

M U S I C D A N C E T H E A T R E



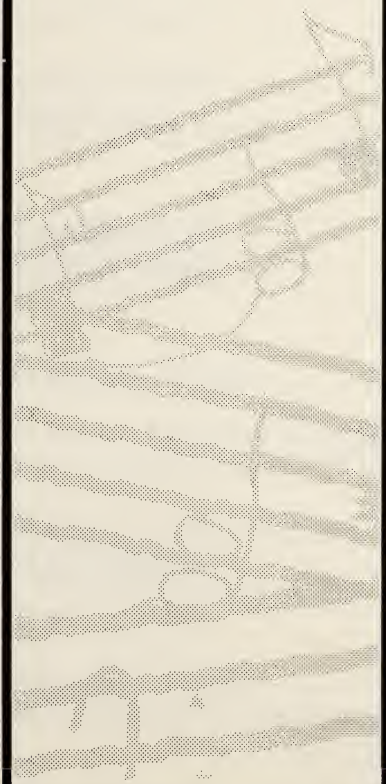
S H O W

C A S E

Friday and Saturday
7:30 P.M.
Madsen Recital Hall

D

Presented by the Department of Music,
Dance, Theatre and Film.



MDT SHOWCASE

"How to Succeed"

Frank Loesser

from *How to Succeed in Business Without Really Trying*

**Choreography by Jeff Whiting
Alison Akin, Raquel Baldwin,
Kim Butterworth,
Suzy Cropper, Tina Edlinger,
Daria Hart, Jeff Whiting**

"I Believe in You"

Frank Loesser

from *How to Succeed in Business Without Really Trying*

Neal Johnson

"Stuff Like That There"

Shannon Fish

"Fathers of Fathers"

Richard Maltby,

from *Closer Than Ever*

David Shire

Tony Akin, Brian Clark, Jason Webb

"Little Girls"

Charles Strouse,

from *Annie*

Martin Charnin

Lori Lehman

"Getting Married Today"

Stephen Sondheim

from *Company*

Jen Wilhite, Heidi Perry, Danny Styles

"I Met a Girl"

Jule Styne, Betty Comden,

from *Bells are Ringing*

Adolph Green

Jason Webb

"Meadow Lark"

Stephen Schwartz

from *The Baker's Wife*

Choreography by Matt Hardy

**Carrie Danneman, Matt Hardy,
Nathan Balser, Alison Ritchie**

"Loving You"
from *Passion*

Stephen Sondheim

Suzy Cropper

"The Dogs vs. You"
from *Lucky Stiff*

Lynn Ahrens,
Stephen Flaherty

Jeff Whiting, Lori Lehman

"Larger Than Life"
from *My Favorite Year*

Lynn Ahrens,
Stephen Flaherty

Doug Irey

"Keepin' Out of Mischeif Now"
from *Ain't Misbehavin'*

Thomas "Fats" Waller,
Andy Razaf

Alison Akin & Friends

"I Could've Gone to Nashville"
from *Nunsense*

Dan Goggin

Katherine Matis

"Bop Til You Drop"

Tap Class

"Three Friends"
from *Closer Than Ever*

Richard Maltby,
David Shire

**Megan McClannan, Heidi Perry,
Leslie Williams**

"One Hundred and One Easy Ways to Lose a Man"
from *Wonderful Town*

Leonard Bernstein,
Betty Comden, Adolph Green

Bonnie Wilson

"Make Our Garden Grow"
from *Candide*

Leonard Bernstein,
Richard Wilbur

**Neal Johnson, Daria Hart,
Full Cast**

PRODUCTION STAFF

Director: Becky Baumann

Assistant Director: Alisha Watts

Creative Team: Carrie Danneman, Doug Irey, Sonja Jensen

Stage Managers: Jason and Jennifer Webb

Accompanist: Aaron Jensen

Faculty Advisors: Matt Bean, Becky Wright Phillips

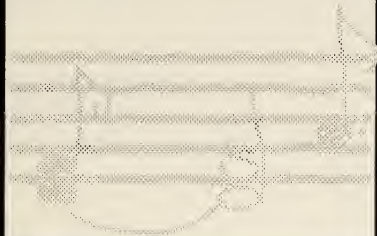
Spotlight Operators: Sarah Wilkes, Steve Kesler

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

M U S I C

D R A N C E

T H E A T R E



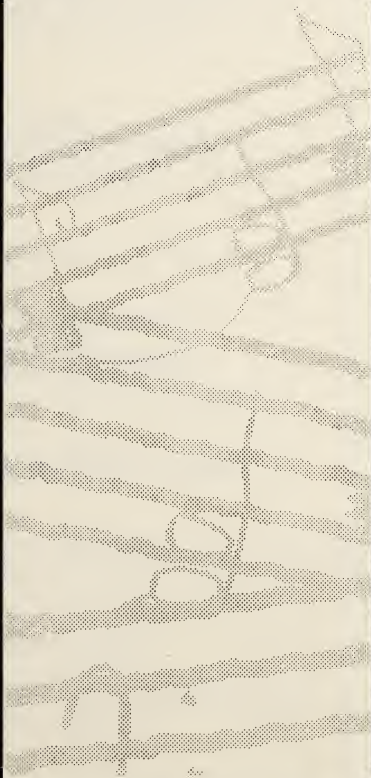
S H O W

C R S E

Friday and Saturday
9:00 P.M.
Madsen Recital Hall

D

Presented by the Department of Music,
Dance, Theatre and Film.



MDT SHOWCASE

"How to Succeed"

Frank Loesser

from *How To Succeed in Business Without Really Trying*

Choreography by Jeff Whiting

Alison Akin, Raquel Baldwin,

Kim Butterworth,

Suzy Cropper, Tina Edlinger,

Daria Hart, Jeff Whiting

"I Met a Girl"

Jule Styne, Betty Comden,

from *Bells are Ringing*

Adolph Green

Jason Webb

"Transformation"

Frank Wildhorn,

from *Jekyll and Hyde*

Leslie Bricusse

Dallen Gettling

"Fathers of Fathers"

Richard Maltby,

from *Closer Than Ever*

David Shire

Tony Akin, Brian Clark,

Jason Webb

"Little Girls"

Charles Strouse,

from *Annie*

Martin Charnin

Lori Lehman

"Getting Married Today"

Stephen Sondheim

from *Company*

Jen Wilhite, Heidi Perry,

Danny Styles

"Be Like the Bluebird"

Cole Porter

from *Anything Goes*

Cameron Sevy

"Meadow Lark"
from *The Baker's Wife*

Stephen Schwartz

**Choreography by Matt Hardy
Carrie Danneman, Matt Hardy,
Nathan Balser, Alison Ritchie**

"Soliloquy"
from *Robert and Elizabeth*

Ron Grainer,
Ronald Millar

Sonja Jenson

"The Dogs vs. You"
from *Lucky Stiff*

Lynn Ahrens,
Stephen Flaherty

Jeff Whiting, Lori Lehman

"Tell Me on a Sunday"
from *Song and Dance*

Andrew Lloyd Webber
Don Black

Karena Mittleman

"Keepin' Out of Mischief Now"
from *Ain't Misbehavin'*

Thomas "Fats" Waller,
Andy Razaf

Alison Akin & Friends

"Never"
from *On the Twentieth Century*

Cy Coleman, Betty Comden,
Adolph Green

Kym Luke-Mellen

"Bop Til You Drop"

Tap Class

"Three Friends"
from *Closer Than Ever*

Richard Maltby,
David Shire

**Megan McClannan, Heidi Perry,
Leslie Williams**

"One Hundred and One Easy Ways to Lose a Man"
from *Wonderful Town*

Leonard Bernstein,
Betty Comden, Adolph Green

Bonnie Wilson

"Make Our Garden Grow"
from *Candide*

Leonard Bernstein,
Richard Wilbur

**Neal Johnson, Daria Hart
Full Cast**

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 31, 1996 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Kevin Olson

composition

Program

twice overlooked...

Mark Porcaro, *guitar*

psalm 98

Kathy Newton, *alto*

Kevin Olson, *piano*

Dialogue III

1. Con moto
2. Lento
3. Molto agitato

Amy Lee, *clarinet*

Lea Saville, *clarinet*

Gwen Tuft, *clarinet*

shifting sands

Tricia Meilstrup, *violin*

Rachael Bakes, *violin*

Cynthia Covington, *viola*

Anneliese Lau, *cello*

Soundscapes: four etudes for five instruments

1. Change
2. Through
3. Constant
4. Creation

Crystal Shields, *flute*
Amy Lee, *clarinet*
Lisa Hardy, *marimba*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*

Text for Psalm 98:

psalm 98

O sing unto the Lord a new song; for he hath done marvellous things: his right hand, and his Holy arm, hath gotten him the victory.

The Lord hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen.

He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God,

Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

With trumpets and the sound of cornet make a joyful noise before the Lord, the King.

Let the sea roar, and the fullness thereof; the world, and they that dwell therein.

Let the floods clap their hands: let the hills be joyful together

Before the Lord; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 3, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Judy Barrowes
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, David Dahlquist, *piano*
Don Smith, *bagpipes*
Stan Peck, *baritone*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Italian Handel Arias:

Bel piacere
V'adoro, pupille
Tornami a vagheggiar

George F. Handel
(1685-1759)

Old German Folk Songs:

Canzonetta
Lass Mich Schlummern, Herzlein, Schweige
Der Arme Minnesänger

Carl Maria von Weber
(1786-1826)

Judy Barrowes, *lute*

French Love Songs:

Plaisir d'Amour

Giovanni Martini
(1706-1784)

Chanson d'Amour

Gabriel Fauré
(1845-1924)

Si mes vers avaient des ailes

Reynaldo Hahn
(1874-1947)

Je te veux

Erik Satie
(1866-1925)

Songs from "Annie Get Your Gun":

I Got the Sun in the Morning

Irving Berlin
(1888-1989)

They Say It's Wonderful

An Old Fashioned Wedding

Anything You Can Do

Stan Peck, *baritone*
David Dahlquist, *piano*

Scottish Folk Songs:

The Jute Mill Song

Mary Brooksbank

Loch Lomand

Traditional

Highland Laddie

Traditional

Don Smith, *bagpipes*
Judy Barrowes, *guitar*

Glory be to My God

David Fletcher
Judy Barrowes

David Dahlquist, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Elizabeth Ruppe
flute

Assisted by
Dian Baker-Drinkall, piano
Roger Drinkall, cello

Program

Sonata in B minor, BWV 1030

- I. Andante
- II. Largo e dolce
- III. Presto

Johann Sebastian Bach
(1685-1750)

Trio, op. 63

- I. Allegro moderato
- II. Scherzo: Allegro vivace
- III. Schäfers Klage: Andante espressivo
- IV. Finale: Allegro

Carl Maria von Weber
(1786-1826)

Intermission

Joueurs de Flûte, op. 27

- I. Pan
- II. Tityre
- III. Krishna
- IV. Mr. de la Péjaudie

Albert Roussel
(1869-1937)

Divertimento

Jean Françaix
(b. 1912)

- I. Toccata
- II. Notturmo
- III. Perpetuum Mobile
- IV. Romanza
- V. Finale

Le merle noir

Olivier Messiaen
(1908-1992)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 7:30 P.M.
de Jong Concert Hall

BYU FACULTY JAZZ QUARTET

Ray Smith, *saxophone and flute*
Dan Waldis, *piano*
Lars Yorgason, *bass*
Ron Brough, *drums*

Program

24th Street Blues	Lee Ritenour
Peep	Michael Brecker
In the Wee Small Hours	Mann and Hilliard
East of the Sun	Brooks Bowman
Linus and Lucy	Vince Guaraldi
Everything Happens to Me	Adair and Dennis
Bud Powell	Chick Corea
Quartet #2 (Coltrane)	Chick Corea

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 6, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Michelle Hansen
oboe

Student of
Geralyn Giovannetti

Assisted by
Kenneth D. Siders, *piano*
Sabin Levi, *organ*
Martha Thompson, *violin*
Natalie Burton, *viola*
Anneliese Lau, *violoncello*

Program

Concerto for Oboe and Strings
Larghetto
Allegro
Siciliana
Allegro giusto

Domenico Cimarosa
(1749-1801)

Quartet in F Major, K. 370
Allegro
Adagio
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Intemission

Concertante

Emile Paladilhe
(1844-1926)

Drei Dialoge

Moderato (Chaconne)

Andante sostenuto

Poco vivo

Hermann Schröder

(1904-1990)

Sonate (1938)

Munter

Sehr Langsam - Lebhaft

Paul Hindemith

(1895-1963)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 7, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Escalante Trio

Jeffrey Shumway, *piano*
Donna Fairbanks, *violin*
Nicole Jackson, *cello*

Program

Trio in D Minor, op. 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo--Leggiero e vivace

Finale--Allegro assai appassionato

Felix Mendelssohn
(1809-1847)

pause

Trio

Modéré

Pantoum--Assez vif

Passacaille--Très large

Final--Animé

Maurice Ravel
(1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 8, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Matt Bean, *baritone*

Assisted by

Robin Hancock, *piano*

Barry Bounous, *baritone*

Kathryn Little, *soprano*

Gayle Lockwood, *soprano*

Clayne Robison, *baritone*

Program

I

Aspects of Love

Love Changes Everything

Andrew Lloyd Webber,
Don Black & Charles Hart

Children of Eden

The Hardest Part of Love

Stephen Schwartz

Starting Here, Starting Now

I Don't Remember Christmas

Richard Maltby, Jr.
& David Shire

II

A Christmas Carol • lyrics by Rob Lauer

Reverie

The Child by the Window

Mother and Children

Matt Bean
(b. 1958)

Barry Bounous, *baritone*

Still Waters • lyrics by Mimi Bean

III

Evening Primrose (1966)

I Remember

Stephen Sondheim
(b. 1930)

Follies (1971)

The Road You Didn't Take

Too Many Mornings

Gayle Lockwood, *soprano*

A Little Night Music (1973)

It Would Have Been Wonderful

Barry Bounous, *baritone*

Sunday in the Park with George (1984)

Finishing the Hat

Move On

Kathryn Little, *soprano*

Into the Woods (1988)

Agony

Clayne Robison, *baritone*

Passion (1994)

Loving You

Merrily We Roll Along (1981)

Old Friends

Everybody

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 9, 1996 - 7:30 P.M.
de Jong Concert Hall

POPS CONCERT

This Old Man arr. Robert Chilcott

Always/What'll I Do/Remember Irving Berlin
arr. R. Staheli

Poor Wayfaring Stranger arr. Mark Hayes

Go Down Moses arr. Mark Hayes

Women's Chorus
Tracy Turek, *conductor*

Jerome Robbins' Broadway arr. Warren Barker

Selections from "Les Miserables" Claude-Michel Schonberg
arr. Warren Barker

Symphonic Band
Don L. Peterson, *conductor*

No More Blues (Chez a de Saudede) Antonio Carlos Jobim

New York Afternoon Ritchie Cole

Snowfall Claude Thornhill
arr. Gene Puerling

Syncopation
Lars Yorgason, *director*

The Stars and Stripes Forever John Philip Sousa

Symphonic Band
Curtis Winters, *student conductor*

Best Broadway Marches arr. James Christensen/Wilberg

Combined Women's Chorus and Symphonic Band

WOMEN'S CHORUS

Tracy Turek, *conductor*

Soprano I

Betsy Andrews
Emily Bradley
Paige Brashear
Cynthia Cladwell
Jessica Chases
Christy Cloward
Lisa Cowley
Ginger Day
Margaret Enns
Amanda Hall
Sandra Hatch
Kristen Hellewell
Beth McCormick
Jeanne Morrison
Natalie Murdock
Rachel Pettit
Rachel Reeder
Sarah Scott
Nichole Silvester
Amy Taylor
Kari Welsh
Wendy Wheelwright

Soprano II

Rebecca Arnold
Jeanette Baker
Jenny Bell
Emily Cragun
Sarah Davis
Deverie Earl
Elisha Eyre
Antje Farmer
Kristi Ferney
Julie Fletcher
Katy Francom
Marta Franson
Stephanie Froerer
Holly Graber
Heather Greenhalgh
Karissa Hall
Tamara Hendriksen

Jean Herker
Lorraine Jackson
Cheryl Jensen
Janell Johnson
Candice Johnson
Lisa Lambert
Mandy McAllister
Lori Menssen
Mary Meyers
Emily Neil
Julie Nord
Faith Partridge
Wendy Quiggle
Teresa Reeder
Lara Saville
Sarah Shamrell
Kristen Shumway
Kristen Sorensen
Lynn Stallard
Angie Wagner
Dana Welch

Alto I

Holly Abbe
Diana Butler
Natalie Clark
Carmen Durland
Tina Ellis
Joy Gibson
Elizabeth Hall
Tricia Hammond
Tawnya Hansen
Elena Higbee
Karen Hornberger
Janna Hubert
Risa Hunter
Julie K. Kennard
Camille Kingman
Seena Law
Deborah Litster
Carrie Manion
Sophia McLaughlin

Erin Neil
Lucy Nisbet
JuliAnne Patterson
Tenille Permann
Chelise Pettit
Ivalou Redd
Cindy Slater
Cynthia Stratford
Ami Swallow
Wendy Tronson
Kathryn Webb
Aubree Weeks
Kathryn Wells
Jayne West
Rebecca Wouden
Rebecca Young

Alto II

Carli Adair
Lynette Baird
Kristiina Cleverley
Genevieve Demos
Annie Fullmer
Emily Gerlach
Chelsey Gregory
Jenna Harris
Rebecca Johnson
Loranna Kearsley
Kimberly Keller
Megan Petersen
Holly Peterson
Courtney Pixton
Allison Pond
Melissa Posner
Cami Schofield
Amy Sheffield
Stacie Shirts
Danya Spann
Katie Staheli
Suzy Zimmerman

SYMPHONIC BAND
Don L. Peterson, conductor

Oboe

*Elizabeth Young
Kathy Skarda
Dave Billings - E.Horn

Bassoon

*Erinn Murray
Leslie Huber
Jennifer Stevens

Flute

*Kristin Clawson
Laurie Halgren
Christy Porter
Jennifer Greco
Kristy Larsen - Piccolo
Kaylie Brown
Jennifer Van Eizenga
Janice Ipson
Catherine Hawkins

Clarinet

*Sarah Bender
Porter Bassett
Heidi Sensinger
Janette Jeffress - Eb cl.
Julie Adamson -2nd
Kimberly Berry
Kate Hooley
Melinda Robinson
Andrew Briney
Sharla Winder -3rd
Jenn Fairborn
Julie Sutton
Denise Stephens
Christina Lewis
Kim Nuttall

Bass Clarinet

*Douglas Paul
Greg Hendricks
Stacy Hamilton
Emily Sadler - Contra bass

Saxophone

*Pete Swiderski
Geoffrey Lamb - 2nd
Fabian Losso - Tenor
Alisa Penfold - Baritone

French Horn

*AnnaLee Pearson
Gina Wallace
John Tobler - 2nd
Kristin Wheeler - 3rd
Emily Camacho - 4th
Bryant Smith

Cornet

*Matt Young
Clarissa Christensen
Seth Baldwin -2nd
Russell Zaugg
Ryan Scott
Lucy Yetter
James Chipman - 3rd
Amy Gold
Richard Bragdon

Trumpet

*Joel Neves
Peter Broadbent

Trombone

*Matt Reynolds
Curtis Winters
Ben Shawcroft - 2nd
Jonathan Smart
Matt Hardy
Thomas McGill - 3rd
Scott Pippin
Stacey Simmons
Richard Stacey

Tuba

*Joseph Jensen
Brigham Morgan
Rob Cloward
Ryan Rowan

Euphonium

*Debra Palmer
Shelby Brewer
Brian Croxall
Willie Lyu

Percussion

*Shane Fillmore
John Bradley
Rob Ringger
Michael Tucker

* principal

SYNCPATION

Lars Yorgason, *director*

Sopranos

Rachel Pfiefer
Susan Sprunger
Mika Akaika
Lisa Libertore

Altos

Katie Blunt
Kristie Bates
Aimee Fackrell
Emily Lambson

Tenors

Jeff Gabbitas
Randy Robison
Ryan Labrum

Bass-Baritone

Matt Beck
Mike McCarthy
Scott Hinckley
Aaron Ahren

Piano

Jeremy Matthew

Bass

Greg DeVore

Drums

Rob Ringger

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 10, 1996 - 4:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Ryan T. Murphy

organ

**Student of
Parley Belnap**

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Praeludium in C Major, Bux WV 137

Dietrich Buxtehude
(1637-1707)

Wachet auf, ruft uns die Stimme, BWV 645

Johann Sebastian Bach
(1685-1750)

Trio in D Major

Johann Ludwig Krebs
(1713-1780)

Fantasia et Fuga in G Minor, BWV 542

Johann Sebastian Bach
(1685-1750)

Sonata in A Major, op. 65, no. 3

Con moto maestoso

Andante tranquillo

Felix Mendelssohn--Bartholdy
(1809-1847)

Herzliebster Jesu, was hast du verbrochen

Helmut Walcha
(1907-1988)

Ten Chorale Preludes, op. 68

Wie schon leuchtet der Morgenstern, no. 7

O Gott, Du frommer Gott, no. 2

Flor Peeters
(1903-1986)

Finale, from Symphony no. 1, op. 14

Louis Vierne
(1870-1937)

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PROGRAM NOTES

Felix Mendelssohn—String Quartet in A Major, Op. 13, “Ist es Wahr?” (“Is it True?”)

Mendelssohn drew part of his inspiration for this quartet from Beethoven’s monumental late quartets, which he had just heard and which overwhelmed him with their many advanced features and their amazing scope and spirituality. He paid these works the greatest possible compliment by adapting several of the techniques Beethoven used—integrated movements, fugal textures, new tonal effects, and more adventuresome harmonies—into his own quartet writing.

The composer was also stimulated by the poem “*Ist Es Wahr?*” (Is It True?), written by his close friend Johann Gustav Droyson, with the first line, “Is it true that you are always waiting for me in the arboreal walk?” In the spring of 1827, after falling in love while on holiday, the eighteen-year-old Mendelssohn decided to set the poem to music. The opening three-note phrase of the song, published as Op. 9, No. 1, became the germinal melodic cell of the Op. 13 quartet. This motto permeates the entire quartet, sometimes in direct quotation, more often by recalling its rhythms or intervals. But even more incredible than the work’s bold conception and brilliant execution are its passion and poignancy, which may well surpass in sincerity the feelings expressed in many of his later works.

The quartet starts with a slow introduction. After two mood-setting phrases, Mendelssohn presents the all-important three-note motto “*Ist es wahr?*”—long/short-long—a question he endows with great yearning and pain. The Allegro vivace then starts with busy sixteenth-note filigree until the viola starts the principal theme, based on the motto rhythm, which is expanded before the cello, playing high in its range, launches into the intense, impassioned second theme. The development, which starts exactly like the fast section, is highly contrapuntal, dissonant, and continually surging with musical electricity. The recapitulation is quite free, and the coda continues and builds on the already high energy level to reach a climactic ending.

The extremely emotional Adagio non lento starts with what might be termed a very loose paraphrase of the rhythm and feeling of the original song. A dark, somber fugato follows, its melody introduced by the viola and then imitated by the other instruments. The mood lightens as the tempo picks up slightly, and the first violin plays a distinctive rhythmic figure over a pulsing accompaniment. The fugato theme and its inversion are heard in this section before a brief violin cadenza acts as a transition back to a free, shortened reprise of the slower first part.

The guileless Intermezzo offers a welcome change from the Adagio’s emotionally and intellectually charged atmosphere. The first violin sings the folklike theme, while the others supply a simple pizzicato accompaniment, with only the merest touches of counter-melody. The much faster, whispered middle section recalls the fleeting, delicate

scherzos from Mendelssohn's Octet and *A Midsummer Night's Dream*. After a repeat of the opening section, he combines the two musical ideas for the evanescent coda.

Mendelssohn starts the Presto with a dramatic opening reminiscent of the recitative from the fourth movement of Beethoven's Op. 132. Everyone plays tremolo except the first violin, who plays an agitated *ad libitum* recitative based on the fugato theme of the second movement. Once past the recitative, Mendelssohn puts forth a multitude of motifs, many of which bear a kinship of some sort with material from previous movements, and particularly the "*Ist es wahr?*" motto. At the very end of this vigorous movement, Mendelssohn brings back the introduction to the entire quartet. But this time, he allows it to continue with a melody that comes closest to the actual "*Ist es wahr?*" song setting—thus integrating the entire quartet and bringing the music full circle.

Completed on October 26, 1827, the Op. 13 quartet was actually written before the quartet in E-flat, Op. 12, but published later. Although there is general agreement that Op. 13 is in the key of A minor, one frequently sees it listed as A major, probably because the first movement introduction is in that key.

Béla Bartók—String Quartet No. 3

In the third string quartet, Bartók integrates two major tendencies of his music: the pervasive influence of folk music and some compositional devices of the pre-Bach period.

"The melodic world of my string quartets," Bartók wrote, "does not essentially differ from that of folk song, only the framework is stricter." His music, though, seldom quotes or imitates folk melodies. Rather, he has completely absorbed and assimilated the folk tradition into his own musical thinking, giving his compositions the sureness of expression, the directness and honesty one associates with the finest examples of such music. For instance, he once wrote, "It must have been observed...that I do not like to repeat a musical idea without change, and I do not bring back one single part in exactly the same way." This practice is based on the improvisations and embellishments folk musicians use and is directly linked to Bartók's concept of continuous thematic variation and transformation.

Bartók described how early Baroque music now affected his development in a letter to Edwin van der Nüll: "In my youth my ideal of beauty was not so much the art of Bach or Mozart as that of Beethoven. Recently the situation has somewhat changed, for in the last few years I have concerned myself a good deal with pre-Bach music." The fact is that Bartók employs many of the techniques associated with that period: canons and fugatos, in which one melody is played sequentially by different instruments; inversions, in which the melody is turned upside down; augmentation, in which each note of the melody is extended in length; diminution, in which the notes are shortened, and so on.

UTAH SYMPHONY

JOSEPH SILVERSTEIN, MUSIC DIRECTOR

Special Event

Tuesday, February 6, 1996, 8:00 p.m.
Saturday, February 10, 1996, 7:30 p.m.

Abravanel Hall
de Jong Concert Hall

ROBERT HENDERSON *Conductor*
PETER SCHICKELE *Guest Artist*

ROSSINI Overture to “La gazza ladra”
(The Thieving Magpie)

STRAVINSKY Suite No. 2 for Small Orchestra

- I. Marche
- II. Valse
- III. Polka
- IV. Galop

CAILIETT Variations on the theme
“Pop! Goes the Weasel”

SMETANA Dance of the Comedians
from “The Bartered Bride”

— INTERMISSION —

SCHICKELE Uptown Hoe-down

SCHICKELE American Birthday Card

SCHICKELE Thurber’s Dogs

- I. A Litter of Pefectly Healthy Puppies
Raised on Fried Pancakes
- II. Dog and Butterfly
- III. He Goes with His Owner in Bars
- IV. Dog Asleep
- V. Dog at His Master’s Grave
- VI. Hunting Hounds

This program is approximately 1 hour and 45 minutes in length.

This concert will also be performed on February 7 at the Hart Auditorium in Rexburg, Idaho and on February 8 at the Chase Fine Arts Center in Logan.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, the Salt Lake City Arts Council and Salt Lake County.

ORCHESTRA PERSONNEL

JOSEPH SILVERSTEIN, Music Director

The Maurice Abravanel Choir, endowed by the George S. and Dolores Doré Eccles Foundation

Robert Henderson, Associate Conductor, Kory Katseanes, Assistant Conductor

1st Violin *

Ralph Matson
Concertmaster
*The Jon M. and
Karen Huntsman Chair,
in honor of Wendell J.
and Belda B. Ashton*
Gerald Elias
Associate Concertmaster
Leonard Braus
Associate Concertmaster
David Park
Assistant Concertmaster
Tom Baron
Carol Borman
Julianne S. Johnson
Don C. Kramer
Kenneth Kuchler
Katherine Peterson
Judith Rich
Barbara Ann Scowcroft
M. Judd Sheranian†
Richard Stout
John Thompson†

2nd Violin *

John Chatelain
Principal
Jack Ashton
Assistant Principal
Frances Darger
Emily Day††
Richard Dickson
LoiAnne Eyring
Teresa Hicks
Rebekah Johnson
Kory Katseanes
Veronica Kulig
Melissa Thorley-Lewis
Susan Perelman††
Lynn Maxine Rosen
Jennifer Savastano††
Lynnette Stewart
Lois Swint†

Viola *

Christopher McKellar
Principal
*The M. Walker and Susan
Wallace Chair*
Roberta Shulman-Zalkind
Associate Principal
Mikhail Boguslavsky
Dorothy Freed
Paul Jorgensen
Julia Lawrence
Scott Lewis
Cathryn Manning
Jeffrey Wagner

Cello *

J. Ryan Selberg
Principal
Stephen Emerson
Assistant Principal
Carolee Baron
John Eckstein
Evelyn Loveless
Bonnie Mangold
Carol E. Nelson
Kevin Shumway

Bass *

David Yavornitzky
Principal
Laurence E. Rice †
Assistant Principal
Lisa Allyn
Acting Assistant
Principal
James Allyn†
Frank W. Asper, Jr.
Daniel Gwin
Corbin Johnston ††
Claudia Norton
Patrick Zwick

Harp

Konrad Nelson
Principal

Flute

Erich Graf
Principal
Ralph Gochnour
Michael Vance

Piccolo

Michael Vance

Oboe

Robert Stephenson
Principal
James Hall
Holly Gornik

English Horn

Holly Gornik

Clarinet

Christie Lundquist
Principal
Russell Harlow
Associate Principal
Edward Cabarga

Bass Clarinet

Edward Cabarga

Baritone

Douglas Craig
Principal
Mitchell Morrison
Associate Principal
Christine Osborne

Contra Bassoon

Mitchell Morrison

Horn

Shelley Showers†
Principal
William Barnewitz†
Associate Principal
John Boden††
Acting Principal
Llewellyn Humphreys
Sue Hudson
Stephen Proser
Emily Gorlin††

Trumpet

Nick Norton
Principal
Edward Gornik
Co-Principal
Peter Margulies

Trombone

Larry Zalkind
Principal
Marion Albiston
Russell McKinney

Bass Trombone

Russell McKinney

Tuba

Gary Offenloch
Principal

Timpani

George Brown
Principal
Craig Fineshriber
Assistant Principal

Percussion

Craig Fineshriber
Principal
Don H. Main
Keith Guernsey

Keyboards

Ricklen Nobis

Personnel Manager

Llewellyn Humphreys
David Yavornitzky
Assistant

Stage Manager

David A. Savastano

Librarian

Patrick Zwick
Edward Cabarga,
Assistant

* String Seating

Rotates

† Leave of Absence

†† Substitute Member



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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 13, 1996 - 7:30 P.M.
de Jong Concert Hall

WINTER CHOIRFEST

I

This Old Man	arr. Robert Chilcott
To Be Sung on the Water	Samuel Barber (1910-1981)
Always / What'll I Do / Remember	Irving Berlin arr. Ronald Staheli
Go Down Moses	arr. Hayes

Brigham Young University Women's Chorus
Tracy Turek, *conductor*

II

An Apostrophe to the Heavenly Hosts	Healey Willan (1880-1968)
From the music of Leonard Bernstein	Leonard Bernstein (1918-1990)
Gloria tibi, from Mass	
Gloria, from The Lark	
Canon in Five Parts, from Kaddish, Symphony No. 3	
Gloria, from Mass	

Brigham Young University Concert Choir
Mack Wilberg, *director*

III

Cloudburst	Eric Whitacre (b. 1970)
The Waking	David Conte (b. 1955)
The Ballad of Sweeney Todd	Stephen Sondheim (b. 1930)
Io son la Primavera	William Hawley (b. 1950)
A Poor Wayfaring Man of Grief	arr. Robert Manookin

Brigham Young University Singers
Ronald Staheli, *conductor*

IV

Brothers, Sing On!	Edvard Grieg (1843-1907)
I Wish I Had the Shepherd's Lamb	Irish Folk Song arr. Mack Wilberg
Het Kerelslied (Battle Song from 1323)	Henk Badings (1907-1987)
From the Music of Disney	arr. Roger Emerson
Just Around the Riverbend, from Pocahontas	
Beauty and the Beast, from Beauty and the Beast	
Be Our Guest, from Beauty and the Beast	

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 13, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lyle A. Durland
composition

Student of
David Sargent, Murray Boren, Stephen Jones

Required for the degree Bachelor of Music with a
major in Composition

Program

Ode to "the .45 "
Brady Ward, *bass*

Chiefly Dancing
Jim Otto, *tenor saxophone*
Lyle Durland, *prepared piano*

Brothers
for electronic tape

Kaleidoscope
Crystal Shields, *flute*
Mika Vincent, *oboe*
Amy Lee, *clarinet*
Travis Dastrup, *viola*
Ed Stephenson, *cello*

Firmament

Crystal Shields, *flute*

Mika Vincent, *oboe*

Amy Lee, *clarinet*

Travis Dastrup, *viola*

Ed Stephenson, *cello*

Spots

Vincent Han, *trombone*

Away

Mika Vincent, *oboe*

Heidi Sorenson, *violin*

Ellen Jacob, *violin*

Travis Dastrup, *viola*

Ed Stephenson, *cello*

Sculpture

BYU Trombone Choir

Daniel Bachelder, *director*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 14, 1996 -7:30 P.M.
de Jong Concert Hall

AMERICAN PIANO QUARTET

Massimiliano Frani

Paul Pollei

Jeffrey Shumway

Mack Wilberg

Program

Galop in D-Flat Major (Jeunesse Dorée)

Sidney Smith

from **Les Contrastes**, composed for

Ignaz Moscheles

Frederic Auguste, King of Saxony

Andante con moto

Siciliano: Allegretto

Harvest Hymn

Percy Grainger

Caribbean Bacchanal

Miguel del Aguila

Galop-Marche

Albert Lavignac

Intermission

Waltz-Suite, op. 8

Moritz Moszkowski/Reinhard

Allegro moderato

Pesante e lugubre

Allegro grazioso

Vivace assai

Pomposo ed energico, ma non troppo allegro

Jesu, Joy of Man's Desiring

Johann Sebastian Bach/Wilberg

Fantasy on Themes from "Carmen"

Georges Bizet/Wilberg

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 14, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kristin L. Clawson

flute

Heather Martin

oboe

Students of
Elizabeth Ruppe, Geralyn Giovannetti

Assisted by
Annalee Schultz, *piano*
Michelle Bailey, *piano*

Required for the degree Bachelor of Music with a major in
Performance

Program

Concerto for Oboe and Orchestra
Allegro spiritoso
Andante
Rondo

Franz Joseph Haydn
(1732-1809)

Sonata
Heiter bewegt
Sehr langsam
Sehr lebhaft--Marsch

Paul Hindemith
(1895-1963)

Sarabande et Allegro

Gabriel Grovlez
(1879-1944)

Gute Nacht, from Six Lieder for Flute and Piano

Franz Schubert
(1797-1828)
arr. Theobald Boehm

Fantaisie

Georges Hüe
(1858-1948)

Miniatures

William Grant Still
(1895-1978)

1. I Ride an Old Paint (U.S.A.)
2. Adolorido (Mexico)
3. Jesus Is a Rock in the Weary Land (U.S.A.)
4. Yaravi (Peru)
5. A Frog Went A-Courtin' (U.S.A.)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 15, 1996 - 7:30 P.M.

de Jong Concert Hall

Chamber Orchestra
Clyn Barrus, *director*

Assisted by
Bret Jackson, *trumpet*

Program

Overture to "Die Fledermaus"

Johann Strauss Jr.
(1825-1899)

Petite Suite

Claude Debussy
(1862-1918)

En Bateau

Cortege

Menuet

Ballett

Adagio for Strings

Samuel Barber
(1910-1981)

Concerto for Trumpet and Strings, no. 3

Johann Wilhelm Hertel
(1727-1789)

Allegro ma non troppo

Largo

Vivace

Dr. Bret Jackson, *trumpet*
Professor of Trumpet at Brigham Young University

Intermission

"Romanza: Lento" from Symphony No. 5 in D Major	Ralph Vaughan Williams (1872-1958)
Emperor Waltz, op. 437	Johann Strauss Jr. (1825-1899)
Overture to "West Side Story"	Leonard Bernstein (1918-1990)
Variations on an American Folk Song (American Salute)	Morton Gould (b. 1913)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 15, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Laurence Lowe, *horn*

Bret Jackson, *trumpet*

Assisted by

Robin Hancock, *piano*

Program

Villanelle

Paul Dukas
(1865-1935)

Intrada

Arthur Honegger
(1892-1955)

Concerto in D Major

Georg Phillip Telemann
(1748-1831)

I. Adagio - Allegro

II. Grave

III. Allegro

Gavotte De Concert

Heinrich Sutermeister
(b. 1910)

Sermons

Murray Boren
(b. 1950)

No. 3

No. 4

Intermission

Slavische Fantasie

Carl Höhne
(1886-1923)

Georgian Dance

Sergei Tsintsadse
(b. 1925)

Concerto No. 1 in E-Flat Major

Richard Strauss
(1864-1949)

I. Allegro

II. Andante

III. Rondo - Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Todd J. Cahill
trombone

Student of
Dan Bachelder

Assisted by
Robin J. Hancock, *piano*

BYU Brass Quintet
Phil Kersh and Adam Lambert, *trumpet*
Karl Johnson, *bass trombone*
Brad Barlow, *horn*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

	Program
Rondeau	Jean Joseph Mouret--Robert King (1682-1738)
	BYU Brass Quintet
Concertino in Eb Major	Ferdinand David
Allegro maestoso	(1810-1873)
Andante marcia funebre	
Allegro maestoso	
Evensong	David Uber

Pièce Concertante

Carlos Salzedo
(1863-1961)

Sonata

Paul W. Whear

Moderately Fast - Moving

Slow - Expressive

Rather Fast

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Brian Hall
piano

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Prelude in G-sharp Minor, op. 32, no. 12	Sergei Rachmaninoff
Etude-Tableau in G Minor, op. 33, no. 8	(1873-1943)
Prelude in A Minor, op. 32, no. 8	
Etude-Tableau in D Major, op. 39, no. 9	
15 Variations and Fugue on an Original Theme, op. 35	Ludwig van Beethoven
	(1770-1827)
Meine Freuden	Frédéric Chopin/Franz Liszt
	(1810-1849)
Auf dem Wasser zu singen	Franz Schubert/Franz Liszt
	(1797-1828)
Toccata, op. 1	Lee Hoiby
	(b. 1926)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, February 16, 1996 - 9:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Philip S. Kersh
trumpet

Student of
Bret Jackson

Assisted by
Robin J. Hancock, *piano*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
Todd Cahill, *trombone*
Karl Johnson, *bass trombone*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata

Paul Hindemith
(1895-1963)

- I. Mit Kraft**
- II. Mäßig bewegt - Lebhaft**
- III. Trauermusik (Sehr langsam)**
Alle Menschen müssen sterben (Sehr ruhig)

Concerto in D Major

Georg Philipp Telemann
(1681-1767)

- I. Adagio**
- II. Allegro**
- III. Grave**
- IV. Allegro**

Gavotte de Concert

Heinrich Sutermeister
(b. 1910)

West Side Story (Suite for Brass Quintet)

1. Prologue
3. Maria
4. Tonight
8. Somewhere

Leonard Bernstein
(1918-1990)
arr. Jack Gale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Marcie Morgan
clarinet

Student of
Daron Bradford

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonate, op. 167
Allegretto
Allegro animato
Lento
Molto allegro--Allegretto

Camille Saint-Saëns
(1835-1921)

Carnival of Venice
Allegretto
Allegro
Moderato
Presto

Paul JeanJean

Intermission

Pièce en forme de habañera

Maurice Ravel
(1875-1937)

Concerto in F Minor, op. 5
Andante pastorale
Rondo: Allegretto

Bernhard Henrik Crusell
(1775-1838)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 4:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Cristine Litster

soprano

Student of

Lila Stuart-Bachelder

Assisted by

Deborah Litster, *piano*

Elizabeth Palmer, *violin*

Aimee Palmer, *violin*

Jan Litster, *viola*

Joe Morely, *cello*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Bel piacere
from **Agrippina**
Lascia ch'io pianga
from **Rinaldo**

George Frideric Handel
(1685-1759)

La Folle de St. Joseph
Fantasie
Dansons la Gigue
L'Heure exquise

Giacomo Meyerbeer
(1791-1864)
Lady Dean Paul Poldowski
(1879-1932)

Drei Liebslieder
Abschiedslied
Deingedenken
Bist du auch Meere weit

Karl Marx
(1897-1985)

Cuatro Madrigales Amatorios
Con qué la lavaré
Vos me matásties
De dónde, venís, amore?
De los álamos vengo, madre

Joaquín Rodrigo
(b. 1901)

I Hate Music
My Mother Says That Babies Come in Bottles
Jupiter Has Seven Moons
I Hate Music
A Big Indian and a Little Indian
I Just Found Out Today

Leonard Bernstein
(1918-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Jennifer Marie Peterson
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in D Major, op. 5, no. 1

Grave--Allegro

Allegro--Adagio

Allegro

Adagio

Allegro

Arcangelo Corelli
(1653-1713)

Sonate No. 3, op. 27, Ballade

Eugène Ysaÿe
(1858-1931)

Violin Sonata No. 1 in G Major, op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Johannes Brahms
(1833-1897)

Zigeunerweisen (Gypsy Airs), op. 20, no. 1

Pablo de Sarasate
(1844-1908)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 17, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Karl Johnson
bass trombone

Student of
Daniel Bachelder

Trombone Quartet

Peter Jensen
Michele Lambert
Vincent Han
Karl Johnson

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Concerto for Bass Tuba

Ralph Vaughan Williams
(1872-1958)

I. Allegro Moderato

II. Romanza

III. Finale - Rondo Alla Tedesca

Concerto in One Movement

A. Lebedev
Arr. Allen Ostrander

Scarborough Fair

Bill Reichenbach

Trombone Quartet

Sonata for Bass Trombone and Piano

Alec Wilder

I. Allegro

II. Andante

III. Energetico

IV. Andante

V. Swinging Allegro

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 20, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Debra Bounous

lyric soprano

Student of
Lila Stuart-Bachelder

Assisted by
Barry Bounous, *vocal*
Robin Hancock, *harpsichord and piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

Vieni, o mio diletto

Antonio Vivaldi
(1678-1741)

Gia'il osle dal Gange

Allessandro Scarlatti
(1659-1725)

II

Fur funfzen Pfennige, op. 35, no. 2
Ruhe meine Seele, op. 27, no. 1
Schlagende Herzen, op. 29, no. 2
Zueignung, op. 10, no. 1

Richard Strauss
(1864-1949)

III
Duets

Ai Doo Doo, op. 31, no. 7

Alexander Gretchaninoff
(1864-1956)

Abendlied (Heine)

Felix Mendelssohn
(1809-1847)

IV

Air Champêtre

Francis Poulenc
(1899-1963)

Priez pour paix

Air vif

Les Chemins de l'amour

V
Duets

O Happy we

from Candide

Leonard Bernstein
(1918-1990)

Where in the world / How could I ever know
from the Secret Garden

Lucy Simon

All I ask of you

from Phantom of the Opera

Andrew Lloyd Webber
(b. 1948)

VI

Ode to Sybil Ayles, op. 22, no. 7

Little Miss Muffet

I eat my peas with honey

And so remember

Where the music comes from

Gordon Myers

Lee Hoiby
(b. 1926)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, February 20, 1996 - 9:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Rosalie Lund

violin

Student of

Harry Curby

Assisted by

Dian Baker-Drinkall, *piano*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata No. 2 in A Minor
Andante

Johann Sebastian Bach
(1685-1750)

Concerto No. 1 in D Major, op. 19
Andantino-Andante assai
Scherzo-Vivacissimo
Moderato

Sergei Prokofiev
(1891-1953)

Tzigane

Maurice Ravel
(1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 24, 1996 - 5:15 P.M.

Madsen Recital Hall

JUNIOR RECITAL
Melissa Oxborrow
oboe

Student of
Geralyn Giovannetti

Assisted by
Annalee Schultz, *piano*
Brian Hall, *piano*
Michael Dalby, *bassoon*

Required for the degree Bachelor of Music
with a major in Performance

Program

Concerto in G Minor

George Frideric Handel
(1685-1759)

Grave

Allegro

Sarabande: Largo

Finale: Allegro

Trio for piano, oboe and bassoon

Francis Poulenc
(1899-1963)

I. Presto

II. Andante

III. Rondo

Intermission

Concerto in C for Oboe

Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto

Adagio non troppo

Rondo: Allegretto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, February 24, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Wenbin Zhao
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 1 in G Major
Adagio - Allegro ma non tanto
Andante
Allegro moderato

Johann Sebastian Bach
(1685-1750)

Lullaby (Chinese)

Ximing Liu

Chinese Folk Song

Liansan Wang

Intermission

Concerto in D Minor
I. Lento - Allegro maestoso
II. Intermezzo
III. Andante - Allegro vivace

Édouard Lalo
(1823-1892)

Liebeslied
Libesfreud

Fritz Kreisler
(1875-1962)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young Department of Music Presents

**DEL PARKINSON AND JEFFREY SHUMWAY
Duo Pianists**

Friday, February 23, 1996

7:30 P.M.

Madsen Recital Hall

An Invitation to the Dance
DEL PARKINSON and JEFFREY SHUMWAY
Duo Pianists

Slavonic Dance, op. 46, no. 6

Antonín Dvorák/Hermann & Ree
(1841-1904)

Huit danses exotiques

Jean Françaix
(b. 1912)

I. Pambiche

II. Baiao

III. Nube gris

IV. Merengue

V. Mambo

VI. Samba lente

VII. Malambeando

VIII. Rock 'n' Roll

Danzón Cubano

Aaron Copland
(1900-1990)

Alt-Wien

Leopold Godowsky
(1870-1938)

Fantaisie sur les Valses de Johann Strauss

Alexandre Tansman
(1897-1986)

Waltz, op. 15, no. 2

Anton Arensky
(1861-1906)

Valse de Fête, op. 39, no. 4

Ernst von Dohnányi
(1877-1960)

Valse des Fleurs

Peter Ilyich Tchaikovsky/Kocsis
(1840-1893)

An Invitation to the Dance

Dance is perhaps the oldest of the arts, reflecting man's age-old need to communicate joy or grief by using the most immediate instrument at his disposal--his body. Initially movement was coordinated with percussive sounds, but eventually musical accompaniment became more refined and sophisticated. Tonight's program focuses on two types of dance music: the ethnic and the waltz.

Much of Antonín Dvorák's stylistic originality stemmed from his desire to integrate the rich traditional Czech-Slavic music into his own compositions. The "Slavonic Dances" of 1878 were extraordinarily successful and launched his international career. These dances are idealized patternings on Czech folk forms. The sixth dance is essentially a polka, a lively Bohemian round dance in duple meter.

The works of Jean Françaix are characterized by a French spirit of clarity, wit, and spontaneity. The "Eight Exotic Dances" of 1957 are a tribute to this century's music of the Americas. The first two, both Brazilian, respectively resemble the samba and rock 'n' roll. Syncopation features prominently in the third South American dance. The "merengue," of Dominican and Haitian origin, is characterized by a stiff-legged, limping step. The "mambo" is a fast ballroom dance from the Caribbean, rhythmically similar to the rumba and cha-cha but with a more complex pattern of steps. This slow "samba" is a rhythmic Brazilian ballroom dance of African origin. The "malambo" hails from Argentina and is a typical dance of the native gaucho. Moving to North America, "rock 'n' roll" was particularly popular among young people in the 1960's. It had certain similarities to primitive dances in that the partners move almost unrelated to each other, improvising individually to heavily marked rhythms.

In 1942, to celebrate the twentieth anniversary of the League of Composers, Aaron Copland wrote this impression of a Cuban dance style that he had observed during his tour the preceding year. Its premiere was given by Leonard Bernstein and the composer.

"Danzón" is not the familiar hectic, flashy, and rhythmically complicated type of Cuban dance. It is more elegant and curt and is very precise as dance music goes. The dance hall itself seemed especially amusing to me because it had a touch of unconscious grotesquerie, as if it were an impression of "high-life" as seen through the eyes of the populace--elegance perceived by the inelegant.... I didn't actually intend the piece to be grotesque, but, of course, there is that element in the original dance itself. Similar to that style, "Danzón Cubano" is very "secco," very precise and elegant. It contrasts strong, rhythmically marked sections with a rather sentimental tune following immediately after but not quite mixing with the dryness of the preceding part.

All of Europe was swept off its feet with the waltz craze of the latter half of the nineteenth century. Its popular appeal was international as it rapidly replaced the superficial politeness and shallowness of the noble minuet. The waltz is a ballroom dance in moderately fast triple meter in which the dancers revolve in perpetual circles, taking one step to each beat. In the faster Viennese version, couples whirl around the room in one continuous direction.

Leopold Godowsky was a Polish-born American pianist whose sentimental “Old Vienna” is based on the motto “whose yesterdays look backwards with a smile through tears.”

Alexandre Tansman was a Polish-born French pianist and conductor. This “Fantasy” presents in rapid succession some of the most beloved waltz themes of Johann Strauss, Jr., who elevated the waltz to new heights of polish and witty phrasing and who became known as the “waltz king.”

Anton Arensky, a Russian, wrote in a lyrical style closely knitted to the aristocratic elegance of the late nineteenth century. This charming waltz is one of the most frequently performed pieces in the duo-piano repertoire.

Ernst von Dohnányi’s music represents the last flowering of the Hungarian romantic era. A legendary concert pianist, he taught for over fifty years, mostly in Budapest, but also in Berlin and Tallahassee. This “Festival Waltz” consists of an introduction, three successive waltzes, and a dramatic concluding coda that recalls previous themes.

Peter Ilyich Tchaikovsky was one of the greatest ballet composers of all time. The waltz had become ballet’s most-used dance for large ensemble pieces. “Waltz of the Flowers” (known in Russia as the “Golden Waltz”) opens with a harp cadenza which leads the way for enchanted flowers to dance the stirring climax to Tchaikovsky’s perennial favorite, the “Nutcracker,” which has delighted audiences for over a century. With its suggestion of swirling ballerinas, this music conjures up everything we have come to associate with classical ballet.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 28, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU JAZZ FESTIVAL
Jazz Legacy Dixieland Band
R. Steven Call, *director*

A Tribute to Alvino Rey

With special guest artists
Alvino Rey, *guitar and banjo*
Frank Vignola, *guitar and banjo*

BYU Jazz Legacy Band
Tim Owen, *clarinet*
Mat Young, *trumpet*
Curtis Winters, *trombone*
Joshua Payne, *guitar and banjo*
Jon Ferrell, *piano*
Sam Peery, *bass*
Bart Olson, *drums*

Mr. Rey assisted by
Ken Green, *piano*
Lars Yorgason, *bass*
Ron Brough, *drums*

Alvino Rey

Born in Oakland, California, raised in Cleveland, Ohio, Alvino Rey's career in the music business began when Phil Spitalny heard him while looking for a replacement for the world famous banjo king, Eddie Peabody, an important member of the early Spitalny musical aggregation. Alvino joined a host of musical greats who were members of the Spitalny group at various times before their graduation into the "big time" as artists in their own right. . . Russ Morgan, Benny Goodman, Freddy Martin among them. He later became part of the famous Horace Heidt Musical Knights when he was heard by Horace who was appearing at the Golden Gate Theater in San Francisco. Other members of the Heidt band included the King Sisters, one of the four being Luise King who became Mrs. Alvino Rey and has remained to be one of his most staunch admirers and inspirations for over fifty years.

It was during these early years that Alvino began work on developing his steel guitar, utilizing the knowledge he had in electronics to design the delicate pedal controls and interesting tones. His secret formula for the now famous "singing or talking guitar" has gained for him an identification world-wide. A classical guitar student of the renowned Segovia, he graduated into the realm of concert artist, appearing with the great Symphony orchestras around the nation.

His three year stint with Phil Spitalny was followed by staff radio work at NBC in Hollywood where he conducted and worked alongside Meredith Wilson for many months before joining Horace Heidt. In quick succession, Alvino took over as musical director at KHJ in Los Angeles, organized his own big band and went on tour, playing such important landmarks as the Meadowbrook and Rustic Cabin in New Jersey, Boston's Totem Pole, New York City's Hotel Astor, Chicago's Sherman Hotel and Chicago Theater, the Hollywood Palladium, and finally the famous Paramount Theater on Times Square where every big band of note appeared on stage, sometimes doing 6 to 8 live shows a day between films. Music polls put the Rey band in the first five in popularity. . . he placed in the Saturday Evening Post jazz poll which included such musical giants as Charlie Barnet, Benny Goodman, Count Basie, Artie Shaw, the Dorseys and Ellington. His first recording contract was with the RCA Bluebird label where he was responsible for such hits as "Deep in the Heart of Texas," "Tiger Rag," "Idaho" and "Nighty Night," his closing theme song.

Then came Pearl Harbor, and Alvino disbanded his organization to enter the U.S. Navy. Upon returning to civilian life, he organized a new big band, with a powerhouse double brass section arranged for open brass on one side against a muted section on the opposite side. Because of the lack of stereo recording techniques at the time, it was not as successful as it could have been in today's market. Alvino was with the Capitol label for many years before moving over to Warner Brothers records and more recently with the Dot label.

Frank Vignola

Born in Islip, New York, in 1965, Frank grew up in a musical environment. His father played banjo in a group with other banjo players and was forever providing constant musical exposure at home.

A Concord Jazz recording artist, Mr. Vignola is one of a handful of young musicians who bring jazz styles and repertory of the past to new levels of performance excellence. Preserving the repertory and technique of the legendary Django Reinhardt, Vignola is a major force in the ever-evolving traditional jazz revival.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 28, 1996 - 7:30 P.M.
Madsen Recital Hall

SPECIAL GUEST ARTIST
James Higdon, *organist*

Prélude du 1^{er} ton

Guillaume-Gabriel Nivers
(1632-1714)

Plein jeu

Fugue

Récit

Duo

Basse

Écho

Dialogue à 2 chœurs

Allein Gott in der Höh sei Ehr', BWV 662

Johann Sebastian Bach
(1685-1750)

Pièce d'Orgue, BWV 572

Intermission

Prière

César Franck
(1822-1890)

Trois Mouvements pour Flûte et Orgue

Jehan Alain
(1911-1940)

I. Andante

II. Allegro con grazia

III. Allegro vivace

Elizabeth A. Ruppe, *flute*

Postlude pour l'office de complies

Jehan Alain
(1911-1940)

Litanies

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, February 29, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Orpheus Winds

Elizabeth Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Laurence Lowe, *horn*
Glenn Williams, *bassoon*

Assisted by
David Dalton, *conductor*
Lynette Lewis, *flute*
Kristine Baird, *oboe*
Daron Bradford, *clarinet*
Wendy Henson, *horn*
Michael Dalby, *bassoon*

Program

Suite for Woodwind Quintet (1963)
Introduction: Moderato
March
Waltz
Gavotte
Sarabande
Gigue

Charles Delaney
(b. 1925)

Octet, op. 20	Felix Mendelssohn
(Transcribed for double woodwind quintet by Samuel Baron)	(1809-1847)
Andante	
Allegro moderato ma con fuoco	

Intermission

Serenade No. 11 in E-Flat, K. 375	Wolfgang Amadeus Mozart
Allegro maestoso	(1756-1791)
Menuetto and Trio	
Adagio	
Menuetto and Trio	
Allegro	

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BYU DEPARTMENT OF MUSIC PRESENTS

THE YING QUARTET



March 1, 1996

7:30 P.M.

Madsen Recital Hall

The Ying Quartet

Timothy Ying, *violin*
Janet Ying, *violin*
Phillip Ying, *viola*
David Ying, *cello*

Program

String Quartet in A major, Op. 13
"Ist es Wahr?" ("Is it True?")
Adagio: Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto

Felix Mendelssohn
(1809-1847)

Quartet No. 3 (1927)
Prima parte
Seconda parte
Ricapitolazione della prima parte
Coda

Béla Bartók
(1881-1945)

Intermission

Quartet in B-flat major, Op. 67
Vivace
Andante
Agitato (Allegretto non troppo)
Poco Allegretto con Variazioni

Johannes Brahms
(1833-1897)

* * * * *

The YING QUARTET is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Another concept from the past that Bartók adopts is *affektenlehre*, the idea that each piece or movement should portray a single emotional state. Often he achieves this goal by having essentially one thematic gesture predominate over an entire section. In the third quartet, the *affektenlehre*, combined with Bartók's predilection for short, pithy motto themes, leads to the whole opening section being derived from a three-note motif.

Although the quartet is in one continuous movement, it is divided into four distinct sections, marked *Prima parte*, *Seconda parte*, *Ricapitolazione della prima parte*, and *Coda*. The first segment, moderate in tempo, grows from a three-note cell made up of a rising interval (a fourth) and a smaller descending interval (a third), which is heard after a few measures of introduction. Bartók subjects this brief motto to continuous development, so that in one form or another it is heard virtually throughout this wholepart, including a section of "night music" that evokes the mysterious rustling sounds of a desolate forest.

The principal theme of the fast *Seconda parte*—a simple rising and falling scale line—is first played pizzicato by the cello. In expanding this subject, Bartók employs many of the compositional techniques he learned from the music of the past, along with a dazzling number of instrumental effects, including *col legno* (hitting the string with the wood of the bow) and *ponticello* (bowing near the bridge).

The *Ricapitolazione della prima parte* is indeed a condensed recapitulation of the first part, but so freely varied that the connections may be hard to hear. A few reminders of the three-note motif, however, serve as landmarks. The *Coda* might aptly be called *Ricapitolazione della seconda parte*, since it is mostly concerned with a telescoped recollection of materials first heard in that section. The treatment of the scalelike motif grows extremely complex and intricate before the quartet's harsh ending.

Bartók completed the quartet in Budapest in September 1927, and the premiere was given by the Waldbauer Quartet in London on February 19, 1929.

Johannes Brahms—String Quartet in B-Flat Major, Op. 67

Brahms did most of the work on his third and last string quartet at Ziegelhausen near Heidelberg, during the summer of 1875, a particularly pleasant, relaxed time for the composer. "My rooms and my daily life are most agreeable," he wrote. "In short, life is only too gay." To some extent, though, his work on the quartet was a surcease from the strain of working on his monumental first symphony, which he was composing at the same time. In a letter he once described Op. 67 and some smaller pieces from that time as "Useless trifles, to avoid facing the serious countenance of a symphony." About fifteen years later, however, he viewed Op. 67 in a different light, confiding that it was the favorite of his three quartets.

Perhaps Brahms favored this quartet over the others because it is the most joyous and lighthearted and is filled with many delightful details. Take the cheerful hunt-

ing horn call that opens the first movement. By tossing in accents on the “wrong” notes, that is, on the third and sixth notes of the six-note groups, Brahms gives it a wonderfully piquant, jesting touch. Then, a few measures later, when the horn call is heard again, the violins fixate on the third and sixth notes before launching the rapid descending scales that introduce the second theme, which maintains the same frivolous mood with its own misplaced accents. A hushed transitional passage (which becomes important in the last movement) leads to the concluding theme, a rollicking, rhythmic melody firmly in 2/4 meter (two eighth notes to a beat) that playfully competes with the already established 6/8 meter (three eighth notes to the same beat). Brahms savors the uncomfortable fit between the two meters by juxtaposing one on top of the other. The rest of the movement works out this material to wonderfully gladsome effect.

The second movement is a bit more serious. After a brief introduction, the first violin states the serene, reverential theme. An angry interruption breaks the mood, but the rage soon subsides, leading back to the opening melody, more richly accompanied now than in its original form.

Despite the designation, *Agitato* (“agitated”), Brahms refers to the third movement as “the tenderest and most impassioned movement I have ever written.” Although somewhat elusive in character, there is no mistaking the extraordinary tonal effects he achieves as the muted violins and cello are pitted against the viola playing without a mute. The middle section brings forth a melody in the three muted instruments that sounds like a new subject. Soon, though, the viola enters with a variant of the first melody, showing that the music has not strayed far from its roots. A literal repeat of the first part and a brief coda close out the movement.

Some critics consider the finale the musical focus of the quartet. It is cast as a theme and eight variations. The theme itself has a simple, naive beauty. In the first two variations the viola, seemingly eager to maintain its newfound prominence, elaborates on the basic melody. The first violin reasserts its hegemony in the following two variations. Variation V finds the two-note groupings of the melody played off against a persistent three-note figuration in the cello, and in the sixth variation the leading line is shared by the cello and viola, which are played *pizzicato* (“plucked”) to the bowed syncopated accompaniment of the other. The big surprise comes in the seventh variation, when the horn call that opened the quartet returns. It is all the more amazing to realize that the first, third, and sixth notes of the horn figure make up the outline of the original last movement theme! Variation VIII, then, is based on the transition passage from the first movement. And the coda combines the themes from the two outside movement for a brilliant ending.

The Joachim Quartet gave the first performance in Berlin on June 4, 1876.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 2, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Celestia Feliz
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *piano and harpsichord*
Mark Porcaro, *guitar*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in A Major
Preludio: Presto
Capriccio: Presto
Corrente: Allegro, Adagio
Giga: Allegro vivace

Antonio Vivaldi
(1678-1741)

Serenata al Alba del Dia
Andante moderato
Allegro

Joaquín Rodrigo
(b. 1901)

Roumanian Folk Dances

Béla Bartók

(1881-1945)

Jocul Cu Bâta (Dance With Sticks)

Brâul (Waistband Dance)

Pe Loc (Stamping Dance)

Buciumeana (Hornpipe Dance)

Poarca Româneasca (Roumanian Polka)

Manuntelul (Quick Dance)

Sonata No. 8 in G Major, op. 30

Ludwig van Beethoven

(1770-1827)

Allegro assai

Tempo di minuetto

Allegro vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 8, 1996 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Veronica Lynn Hanson
soprano

Student of
Arden J. Hopkin & Rebecca Wilberg

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

From C Minor Mass
Laudamus Te
Et Incarnatus est

Wolfgang Amadeus Mozart
(1756-1791)

Linda Watkins, *flute*
Melissa Oxborrow, *oboe*
Spencer Layton, *bassoon*

II

Ständchen
Du meines Herzens Krönelein
Frühlingsfeier

Richard Strauss
(1864-1949)

III

Le charme
Sérénade italienne
Les papillons
Chanson perpétuelle

Ernest Chausson
(1855-1899)

Victoria Ferris, *violin*
Emily Barrett, *violin*
Mihaela Ganea, *viola*
Sariah Mourik, *cello*

IV

The Silver Swan
The Unassuming Owl
Red with Menace

Todd Coleman
(b. 1970)

Todd Coleman, *conductor*
James Whorlton, *piano*
Linda Watkins, *alto flute*
Tim Hutchings, *bass clarinet*
Mike Mulstum, *viola*
Ed Stephenson, *cello*
Rebecca Donoho, *string bass*
Diane Clarke, *percussion*

VI

There's Nae Lark
Rain Has Fallen
The Secrets of the Old
Nocturne
I Hear an Army

Samuel Barber
(1910-1981)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 8, 1996 - 7:30 P.M.

Madsen Recital Hall

FACULTY RECITAL SERIES
Lila Stuart-Bachelder and Friends
in a
MOST UNUSUAL RECITAL

featuring

Daniel Bachelder, *trombone*

Ronald Brough, *snare drum*

Randall Boothe and Robin Hancock, *piano*

Bret Jackson, *trumpet*

Elizabeth Ruppe, *piccolo*

Program

Piango gemo

Antonio Vivaldi
(1669-1741)

Nachtwandler

Arnold Schoenberg
(1874-1951)

Cinq Épitaphes

Pierre Vellones

d'une femme par son mari

d'une dévote

d'un paresseux

du pauvre Scarron, par lui-même

d'un Grand Médecin

Une Flute invisible

Camille Saint-Saëns / D. Bachelder
(1835-1921)

Romance de Mignon

Henri Duparc / D. Bachelder
(1848-1933)

Some of My Favorite Encores

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

BRIGHAM YOUNG UNIVERSITY
MEN'S CHORUS

Mack Wilberg, *conductor*

Tuesday, March 12, 1996
de Jong Concert Hall
Brigham Young University
Provo, Utah

Thursday, March 14, 1996
Pasadena High School Auditorium
Pasadena, California

Friday, March 15, 1996
American Choral Directors Association
Western Division Convention
Pasadena, California

Saturday, March 16, 1996
Disneyland
Carnation Plaza
Anaheim, California

Program

I

*Brothers, Sing On!

Edvard Grieg

*Fight the good fight, with all thy might!

John Gardner

II

*Ubi caritas et amor

Chant melody

*Ubi caritas et amor

Mack Wilberg

*Where there is charity and love,
God is there also.
The love of Christ has gathered us together,
Let us rejoice in Him and be glad.
Let us revere and love the living God.
And let us love one another with a sincere heart.*

*Het Kerelslied (Battle Song from 1323)

Henk Badings

*We will sing about the men of malice.
They have long beards,
Their clothes are in tatters,
They wear their caps askew,
Their hoods are upside down,
And their stockings and shoes are patched.*

*Curds and whey, bread and cheese,
That is what he eats all day.
A large jump of rye-bread suits him well,
He often eats more than he should.*

*When his wife comes for him
She appears as a slattern,
Spinning with a dirty skirt
And a rag around her neck.*

*Curds and whey, bread and cheese,
etc.*

*He wants to go to the fair
Where he fancies himself a noble lord.
There he wants to smash everything
With his rusty sword.
He feels all the world is his.*

*Curds and whey, bread and cheese,
etc.*

*His wife comes for him again.
She swears at him with malice.
Then he gives her a piece of her favorite cake
And she is happy again.*

*Curds and whey, bread and cheese,
etc.*

*We will sing of the men of malice.
Trotting over the field and heath
They only brood on evil.
One should chase and catch them,
And drag and hang them.*

*Curds and whey, bread and cheese,
etc.*

III

Lead, Kindly Light

John B. Dykes
arr. Mack Wilberg

River in Judea

Jack Feldman
arr. John Leavitt

Jon Humberstone, *soloist*

IV

From the Music of Disney

Alan Menken and Elton John
arr. by Ed Lojeski, Roger Emerson
and Mark Brymer

Aladdin:

Arabian Nights; A Whole New World

Pocahontas:

Mine, Mine, Mine; Just Around the Riverbend

Beauty and the Beast:

Be Our Guest; Gaston; Beauty and the Beast

The Lion King:

Hakuna Matata; Circle of Life

The Little Mermaid:

Kiss the Girl; Under the Sea

Ken Wayne, André Hicken, Jon Humberstone, Danny Stiles,
Matthew Tollestrup, Jon Jensen, Kevin Elzey,
Justin Whittaker and Jeremy Whittaker, *soloists*

Folk Music from Around the World

*Tamure i Tahiti nei (*Tabiti*)

arr. H. Jarolde Harris

Come to Tabiti and dance the tamure.

*I Wish I Had the Shepherd's Lamb (*Ireland*)

arr. Mack Wilberg

*I wish I had the shepherd's lamb,
and Katey coming after.**And O! I hail you, I hail you,
You are my heart's love without decit, etc.**And O! I hail you, I hail you,
You are my heart's love without decit,
and O! I hail you, I hail you,
And you are your mother's little pet!**I wish I had a herd of kine,
And Katey from her father.**I wish I had a yellow cow,
and welcome from my darling.**And O! I hail you, I hail you,
You are my heart's love without decit, etc.*

*El Yivneh Hagalil (*Israel*)

arr. Peter Sozio

*God will build Galilee,
Blessed is the building of Galilee.*

*Jump Down, Spin Around (*United States*)

arr. by Norman Luboff,
Harry Belafonte and
William AttawayDanny Stiles, *soloist*

*Betelehemu (*Nigeria*)

via Michael Babtunda Olatunji
arr. Wendell WhalumAndré Hicken, *soloist**We are glad that we have a Father to trust.
We are glad that we have a Father to rely
upon.
Where was Jesus born?
Where was He born?
Bethlehem, the city of wonder.
That is where he was born.**Praise, praise, praise to Him.
We thank Thee for this day,
Gracious Father.
Praise, praise, praise to Thee,
Merciful Father.*

Brigham Young University Men's Chorus

The Brigham Young University's Men's Chorus is thought to be the largest collegiate male choral organization in the country. One of six choral ensembles at BYU, the Men's Chorus continues a vibrant and rich tradition of choral singing at the university.

The Men's Chorus was founded in 1958 by Ralph Woodward who conducted the ensemble until his retirement in 1984. During Woodward's tenure the choir maintained a high standard of performance, concentrating on the fine literature for men's voices. In the fall of 1984, Mack Wilberg was appointed conductor of the group. The choir began that year as an ensemble of 45 voices. Over the ensuing years the Men's Chorus has steadily grown to its present membership of 222 voices, with over 350 annually auditioning for the ensemble. As a result of its versatile literature and engaging performance style, the BYU Men's Chorus has become one of the most popular performing groups on campus and beyond.

The choir performs the great repertoire for men's voices of all periods, as well as spirituals, and works in various popular idioms. Folk music also has an important place in the repertoire of the chorus. In addition, Mack Wilberg regularly arranges and composes for the group.

The Men's Chorus recently released their first recording, *Shout With Glory* (Hymns, Spirituals and Folksongs) which is on the Deseret Book label.

The 1995-96 Chorus

Each year the BYU Men's Chorus includes a diverse and unique representation of the university community. This year's edition of the choir includes two sets of identical twins, eight sets of brothers and 22 members of the choir whose siblings have at one time sung in the ensemble. Choir members not only originate from the United States and Canada, but from countries throughout the world. Of the 222 members of the choir only 16 are music majors with the remainder drawn from every college and department of the university. Over 150 members of the BYU Men's Chorus have served as two year volunteer missionaries in such countries as Mexico, the Phillipines, Bulgaria, Germany, Portugal, Brazil, Poland, Chile, Spain, Taiwan, Costa Rica, Argentina, Uruguay, Ecuador, Singapore, Australia, Hungary, France, Finland, Russia, Switzerland, England, Korea, Japan, Thailand, Belgium, Micronesia, the Dominican Republic, Hong Kong, Norway, Italy, South Africa, Romania, Sweden, and Paraguay.

Mack Wilberg, conductor

Mack Wilberg is Professor of Music and Director of Choral Activities at Brigham Young University where he conducts the Concert Choir and the Men's Chorus. In addition to his conducting responsibilities he teaches undergraduate and graduate courses at the university and is active as pianist, chamber musician, clinician, composer, arranger, and guest conductor throughout the United States and abroad. A graduate of Brigham Young University, he holds graduate degrees from the University of Southern California.

Choral Music at Brigham Young University

Under the direction of Mack Wilberg and Ronald Staheli, Brigham Young University maintains national and international prominence in choral music. The university's ensembles include the Men's Chorus which involves over 200 men, the Women's Chorus with 100 voices, the Concert Choir comprised of 80 singers, and the Brigham Young University Singers with 40 voices. The University Chorale, an open enrollment choir divided between two sections, regularly attracts over 400 students. Choir personnel avoid any duplication, as every student is allowed to be enrolled in only one ensemble per year.

Along with their individual performances each semester, the select choirs combine several times annually for additional concerts. These include the Homecoming Choral Showcase, the Celebration of Christmas, the Winter Choirfest, and a choral-orchestral collaboration at the conclusion of each school year. In 1992 and 1994 *A Celebration of Christmas* and *A Thanksgiving of American Folk Hymns*, were broadcast over PBS stations nationwide, and continue to be aired annually.

The five choral organizations at Brigham Young University give both graduate and undergraduate students an opportunity for training, experience, and personal growth in all aspects of the choral spectrum. These ensembles also provide those select students admitted into the rigorous graduate choral program unique chances to conduct.

The Department of Music

Since the founding of the university, the arts and humanities have played an important role in Brigham Young University's commitment to educate the whole person. Fulfilling its part of this charge, the Department of Music offers programs of study in composition, studio composition and productions, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. With 57 faculty members and approximately 70 special instructors in the department, performance instruction is offered in virtually every performing area.

The Department of Music is housed in the beautiful Harris Fine Arts Center near the center of the BYU campus. The music portion of the building houses complete performance facilities that include ample rehearsal and practice space, state of the art recording studios, an electronic music lab, a 400-seat recital hall, and a 1400-seat concert hall.

Brigham Young University Men's Chorus
Mack Wilberg, conductor
James Kasen, graduate assistant
Ryan Murphy and Ken Siders, piano
James Kasen, organ

Tenor I

Michael Affleck
 Bill Affleck
 Lionel Alomia
 Alberto Ballado
 Scott Barlow
 Logan Barrowes
 Duane Bitner
 Darren Boss
 David Bowman
 James Bradshaw
 Ky Christensen
 Darin DeMille
 Joel Dullum
 Justin Flosi
 Nathan Frost
 Rick Gabbitas
 James Galbraith
 Josh Gardner
 Jon Halling
 Charles H. Hamilton
 Jared Hanson
 Scott Hardy
 Percy Hawkes
 André Hicken
 Casey Johnson
 Cort Johnson
 Dirk Johnson
 Jeffrey Jones
 Chris Knudsen
 Ryan Labrum
 Michael Lamb
 Matthew LaTomme
 David Liljenquist
 Jon Marshall
 Richard McDermott
 Aaron Merrill
 Jason Merrell
 Daniel Morgan
 Ryan Murphy
 Lance Nielsen
 Kelly Peterson
 Drew Peterson
 Geoffrey Peterson
 Chris Rigdon
 Justin Rollins
 Troy Skousen
 Aaron Sherinian
 Matt Sommer
 Danny Stiles
 Kim Struthers
 Matthew Tollestrup
 Derek Warner
 Duane Wesemann
 Michael Westover
 James Wheatley
 Seth Williams
 Jeremy Woolstenhulme

SANDY, UT
 SANDY, UT
 QUITO, ECUADOR
 MEXICO
 GOLDEN, CO
 SPANISH FORK, UT
 SANDY, UT
 BERAVERTON, OR
 SARATOGA, CA
 OGDEN, UT
 GRAND JUNCTION, CO
 CEDAR CITY, UT
 PORTLAND, OR
 CHICAGO, IL
 SHOW LOW, AZ
 BAKERSFIELD, CA
 PROVO, UT
 BILLINGS, MT
 MANTUA, UT
 SALT LAKE CITY, UT
 DRAPER, UT
 SOUTH JORDAN, UT
 COLOMBIA, BOGOTA
 LETHBRIDGE, AB, CANADA
 NEPHI, UT
 GREAT FALLS, MT
 GREAT FALLS, MT
 BOULDER, CO
 OREM, UT
 MURRAY, UT
 SPRINGFIELD, MO
 NORTH BEND, OR
 IDAHO FALLS, ID
 HIGHLAND, UT
 BOUNTIFUL, UT
 Orem, UT
 COTTONWOOD HEIGHTS, UT
 DUGWAY, UT
 NEWTOWN, CT
 HENDERSON, NV
 FT. SCOTT, KS
 FT. SCOTT, KS
 FT. SCOTT, KS
 GARLAND, UT
 GREEN RIVER, WY
 CYPRESS, CA
 SOUTH PASADENA, CA
 CLAREMONT, CA
 VENTURA, CA
 PROVO, UT
 VERNON, BC, CANADA
 GIG HARBOR, WA
 BOUNTIFUL, UT
 SALEM, OR
 ENGLEWOOD, CO
 SOUTH JORDAN, UT
 LAS VEGAS, NV

Tenor II

Taylor Anderson
 Michael Baggaley
 Jarom Ballantyne
 Hart Beal
 Chad Black
 Marcus Boyer
 Richard Brunson
 Mark Christenson
 Kevin Elzey
 Greg Eppich
 Mike Evans
 Keith Fenstermacher
 Benjamin T. Ford
 Darin Gardner
 Brad Gillespie
 David Gordon
 Ryan Gunderson
 Matt Harmon
 Jeffrey C. Hocker
 Nick Hodgman
 Brent Hoppe
 Cory Hrnčirik
 Jon Humberstone
 Matthew Jorgensen
 Paul Lacey
 Cory Larson
 Joe LeBaron
 Jay Lessley
 Joel Longhurst
 Daniel Ludlow
 Seth Packham
 Jason Packham
 Jared Palmer
 Scott Petersen
 Jason Rogers
 Jordan Rogers
 Grant Sanders
 Ryan Shelton
 Nathan Sipherd
 Steven Smith
 Mark R. Taylor
 Michael Tonks
 Russell Trapnell
 Phillip Upton-Rowley
 Ken Wayne
 Edwin Wells
 Joe Whitfield
 Brandon Woolf
 Bill Zimmerman

NORMAL, IL
 SANDY, UT
 NYSSSA, OR
 ARCO, ID
 HOUSTON, TX
 SPRINGVILLE, UT
 TAYLORSVILLE, UT
 SANDY, UT
 BELLEVUE, WA
 OGDEN, UT
 FALLS CHURCH, VA
 CORONA, CA
 LAKEWOOD, CO
 SHOW LOW, AZ
 VANCOUVER, WA
 PROVO, UT
 ROCHESTER, MN
 BERKELEY, CA
 CEDAR RAPIDS, IA
 PROVO, UT
 MOORESTOWN, NJ
 VISALIA, CA
 SALT LAKE CITY, UT
 MOSES LAKE, WA
 DRUMMOND, MT
 GIG HARBOR, WA
 SALT LAKE CITY, UT
 MESA, AZ
 SALT LAKE CITY, UT
 PROVO, UT
 BLACKFOOT, ID
 BLACKFOOT, ID
 CALGARY, AB, CANADA
 LAGUNA NIGUEL, CA
 ARLINGTON, WA
 ALPINE, UT
 BYRON, WY
 TAMPA, FL
 PROVO, UT
 HACIENDA HEIGHTS, CA
 ST. GEORGE, UT
 LOS ALAMOS, NM
 MESA, AZ
 REDMOND, WA
 HOMEWOOD, IL
 VACAVILLE, CA
 TALLAHASSEE, FL
 PROVO, UT
 BUFFALO, MN

Bass I

Dave Billings
Paul Boxell
Randy Britsch
Rick Burton
Chris Cardon
Michael Cole
Dean Coleman
Matthew Cornish
Christopher H. Cummings
Scott Curtis
Bryce K. Earl
Joshua Edwards
Bruce Gabbitas
Sam Gibbs
Miro Gomez
David Halls
Daniel Handy
Michael Handy
Tim Hanna
Adrian Harvey
David Hersam
Jacob Hiatt
Jon Hyatt
Scott S. Johnson
Scott Jackson, Jr.
Jon Jensen
Arno Karssen
Scott Keate
Zane Kerby
Jonathan Kirkham
Brad Knoles
Kevin Lafond
Jefferson Langford
David Layton
Nathan Lowry
D. Ray Mantle
Brian McMurdie
Nathan Munson
Scott Paul
Tom Pettit
Brian Porter
Jeremy Rich
Frank Richards
Van Rider
Daryl O. Smith
Cameron Sneddon
Jacob Thomas
Warren Williams
Jeremy Washburn
Jeremy Whittaker
Justin Whittaker
Robert Wood

KENT, WA
SALT LAKE CITY, UT
OREM, UT
SALT LAKE CITY, UT
PROVO, UT
DES MOINES, WA
ST. GEORGE, UT
STONE MOUNTAIN, GA
SALT LAKE CITY, UT
SAFFORD, AZ
RENO, NV
DHAHRAN, SAUDI ARABIA
BAKERSFIELD, CA
SALT LAKE CITY, UT
ATLANTA, GA
PINETOP, AZ
OREM, UT
OREM, UT
MURRAY, UT
PHOENIX, AZ
EXETER, NH
ISSAQUAH, WA
OREM, UT
OREM, UT
SALT LAKE CITY, UT
LYMAN, WY
EINDHOVEN, THE NETHERLANDS
CENTERVILLE, UT
ARLINGTON, VA
PLYMOUTH, MN
BOUNTIFUL, UT
TAMPA, FL
OVERLAND PARK, KS
ANCHORAGE, AK
REDDING, CA
MISSION, TX
DALLAS, TX
CLAREMONT, CA
GAITHERSBURG, MD
MESA, AZ
WEST JORDAN, UT
PRESTON, ID
SCOTTSDALE, AZ
DANBURY, CT
MESA, AZ
SNEDDON, NB
OREM, UT
SANTA BARBARA, CA
OREM, UT
HIGHLAND, UT
HIGHLAND, UT
TACOMA, WA

Bass II

Ryan J. Bateman
Layne Benzley
Shane Brock
Jonathan Burgess
Christopher Burton
Heath Charter
Alan Christenson
Matthew Clayton
Matthew Cowley
Scott G. Curtis
Matt Decker
Greg Doyle
Doug Earl
Alex Eastman
David England
Doug Fairbanks
James Finnigan
Sam Hales
Matthew Hall
Bryan Halverson
Ray Hammond
Michael Hase
Mike Holdaway
Drake Howell
Andy Huff
Jonathan Hull
Steven Jankovich
Christopher Jessop
Christopher Johns
Daniel Jones
John Jorgensen
Dale Kitchen
Steele Knudson
Russell Koenig
Michael LaClare
Jason Lovell
Cameron Merrick
Andy Mohlman
Sam Mudrick
Brian Norfleet
Erik Orton
Donald Putt
Matthew Rich
Michael Richards
Randy Robertson
Ken Siders
Ryan Sipherd
Dave Smith
Kevin Smith
Richard Speckart
Nathan Stitt
Andy Swensen
Kevin Thompson
Mike Thomas
Tom Tree
Brent Wells
Chris Wells
Kenneth Wells
Brian Whitaker
Kris Whitehead
Daniel Wilcox
Phillip Wilson

BOISE, ID
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ALBUQUERQUE, NM
HUMBLE, TX
MESA, AZ
DULUTH, GA
MESA, AZ
LAS VEGAS, NV
BOUNTIFUL, UT
CHUBBUCK, ID
WHITE BEAR LAKE, MN
GLENELG, MD
RICHLAND, WA
SEATTLE, WA
VALENCIA, CA
SANDY, UT
MURRAY, UT
SUN PRAIRIE, WI
DRAPER, UT
SPRINGFIELD, VA
BOUNTIFUL, UT
SALT LAKE CITY, UT
OREM, UT
BUCKHANNON, WV
ALPINE, UT
GLENWOOD, UT
FAIRVIEW HEIGHTS, IL
ARLINGTON, VA
ATLANTA, GA
WESTLAKE, OH
OREM, UT
BORING, OR
TOOELE, UT
RESTON, VA
GRANTS PASS, OR
SPRINGFIELD, VA
RED HILL, PA
WHITEFISH BAY, WI
PROVO, UT
LODI, CA
WOODLAND, CA
PROVO, UT
BOISE, ID
PROVO, UT
SALT LAKE CITY, UT
KENNEWICK, WA
TWIN FALLS, ID
RIVERTON, UT
DECATUR, IL
TACOMA, WA
FOUNTAIN VALLEY, CA
FOUNTAIN VALLEY, CA
OAKLEY, ID
SOUTH JORDAN, UT
LETHBRIDGE, AB, CANADA
ALBUQUERQUE, NM
SALT LAKE CITY, UT

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1996 - 7:30 P.M.

Madsen Concert Hall

BYU FLUTE CHOIRS

Silver Breeze

Vivian Ellsworth, *conductor*

Concerto in B-flat, op. 8, No. 1

Johann Christoph Pepusch

(1669-1752)

arr. Vivian Ellsworth

I. Allegro

II. Adagio

III. Allegro

How Lovely is Thy Dwelling Place
from **Ein Deutsches Requiem**

Johannes Brahms

(1833-1897)

arr. Nora Kile

Mark Ellsworth, *organ*

Rondo from **Eine Kleine Nachtmusik**

Wolfgang Amadeus Mozart

(1756-1791)

arr. Dorli McWayne

Intermission

Flutes Futura

Elizabeth Ruppe, *conductor*

Cyclorama 1

Fisher Tull

(b. 1934)

Monochrome V

Peter Schickele

(b. 1934)

Cloud Studies

Leo Kraft

Guest Conductor

Dr. Ralph G. Laycock

Silver Breeze

Tiffany Allen
Amber Benedict
Clarissa Blackmer
Mary Egbert
Jenny Gilchrist
Dixie Harris
Janice Ipson
Jennifer Mosteller
Cari O'Neil
Jennifer Sittig
Suzanne Stevens
Brie Stockwell

Alto Flute

Kaylie Brown
Nikki Downs

Bass Flute

Michelle Tanner

Flutes Futura

Megan Bartholomew
Anjanette Butler
Kristin Clawson
Lauren Cundick
Rachel Farnsworth
Amy Frost
Laurie Halgren
Anne Madsen
Anne Montgomery
Kzandra Myers
Kristin Parker
Crystal Shields
Christin Trendler
Marin Wall
Linda Watkins

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 12, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Marta Franson
viola

Student of
David Dalton

Assisted by
Emily McKellar, *piano*
Kim Keller, *organ*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program		
Largo		Francesco Maria Veracini (1690-1768)
Sonata in D Minor		Mikhail Glinka (1804-1857)
Andante		
Allegro moderato		
Speed Etude		Quincy Porter (1897-1966)
Yizkor (In Memoriam)		Oedoen Partos (1907-1977)
Fantaisie		Johann Nepomuk Hummel (1778-1837)

Refreshments served.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 13, 1996 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Group 1

Tunes

Herman's Hornpipe
Summertime Blues
Stars n' Stripes
Aly's Waltz
Not for Long
Troublesome Creek

Style

Old-time Fiddle
Country
Sousa March
Shetland Islands
Student Original
Bluegrass

Group 2

Under the Double Eagle
Wichita
Shady Grove
We and the Moon are Neighbors
Back Up and Push
Running from an Angel
Here I Am

19th Century March
Midwest Folk
Appalachian Folk
Lebanese Folk
Bluegrass Gospel
Folk/Pop
Blues

In May 1996 the Folk Music Ensemble will travel to Scandinavia on tour with the International Folk Dance Ensemble. In July they will travel to Iceland and Netherlands.

If you are interested in becoming a member of the Folk Music Ensemble, please sign-up for Music 329R in the class catalog. Auditions are required but are not highly demanding (very few people ever get cut). Auditions are held on the first Tuesday of classes during Fall and Winter semesters from 3-6 p.m. in the North foyer of the de Jong, 4th level.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 13, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Michelle Lambert
trombone

Student of
Daniel Bachelder

Assisted by
Dian Baker-Drinkall, *piano*
Peter Jensen, *trombone*
Vincent Han, *trombone*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Blue Bells of Scotland
Allegro
Andante
1st Variation
2nd Variation
Vivace

Arthur Pryor

Sinfonia
Andante
Allegro con brio
Adagio
Allegro

Giovanni Battista Pergolesi
(1710-1736)

Trombone Trio

TBA

Unaccompanied Trombone Solo

Barney Childs

Recitative

(b. 1926)

Double

Rondo

Concerto pour Trombone et Piano

Launy Grondahl

Moderato assai ma molto maestoso

(1886-1960)

Andante grave--Mosso

Maestoso--Allegretto, scherzando

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 14, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Angela Dixon
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, *piano*
Bret Jackson, *trumpet*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

7 Arie con Tromba sola
Rompe sprezza
Farò la vendetta

Alessandro Scarlatti
(1660-1725)

II

Und steht Ihr früh
Mein Liebster ist so klein
Auch kleine Dinge
Der Rattenfänger
Und willst du deinen Liebsten sterben sehen

Hugo Wolf
(1860-1903)

III

Clair de Lune (Fêtes Galantes)
Paysage sentimental
Le Balcon (Cinq poèmes de Baudelaire)
Fantoques (Fêtes Galantes)
Noël des enfants qui n'ont plus de maisons

Claude Debussy
(1862-1918)

IV

My Lizard (Wish for a Young Love), op. 41, no. 2
The Desire for Hermitage, op. 29, no. 10
Monks and Raisins, op. 18, no. 2

Samuel Barber
(1910-1981)

V

"Good Thing Going", from **Merrily We Roll Along**
"Isn't It?" from **You're Gonna Love Tomorrow**
"Unusual Way", from **Nine**
"Show Me", from **My Fair Lady**
"How Could I Ever Know?", from **The Secret Garden**

Stephen Sondheim
(b. 1930)
Maury Yeston
(b. 1945)
Frederick Loewe
(1901-1988)
Lucy Simon
(b. 1940)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 14, 1996 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Megan Knight

piano

**Student of
Mona Smith**

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Prelude and Fugue in F Minor
from WTC II, BWV 882

Johann Sebastian Bach
(1685-1750)

Sonata, op. 2, No. 2 in A Major
Allegro vivace
Largo appassionato
Scherzo: Allegretto
Rondo: Grazioso

Ludwig van Beethoven
(1770-1827)

Intermission

Intermezzo in E-flat Major, op. 117, No. 1

Johannes Brahms
(1833-1897)

Prelude from Pour le Piano

Claude Debussy
(1862-1918)

Sonetto 123 del Petrarca

Franz Liszt
(1811-1886)

Suite for Piano, op. 13
Scherzo

Robert Muczynski
(b. 1929)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Brigham Young Department of Music Presents

PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

Thursday, March 14, 1996

7:30 P.M.

de Jong Concert Hall

BYU Philharmonic Orchestra
Bryce Rytting, *conductor*

Program

"In the Beginning . . ."	Todd Coleman
"Intermezzo" from Cavalleria rusticana	Pietro Mascagni (1863-1945)
Saint John's Night on the Bare Mountain	Modest Mussorgsky Nikolay Rimsky-Korsakov (1839-1881, 1844-1908)
"Hungarian March" from La damnation de Faust	Arranged by Hector Berlioz (1803-1869)

Intermission

Pictures at an Exhibition	Modest Mussorgsky, orchestrated by Maurice Ravel (1839-1881, 1875-1937)
Promenade	
The Gnome	
Promenade	
The Old Castle	
Tuileries: Dispute between Children at Play	
Bydlo	
Promenade	
Ballet of the Unhatched Chicks	
Samuel Goldenberg and Schmule	
Promenade	
The market at Limoges: The Big News	
Roman Graves in the Catacombs of Paris	
With the Dead in a Dead Language	
Baba-Yaga's Hut on Hen's Legs	
The Knight's Gate in Kiev, the Ancient Capital	

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

PROGRAM NOTES

"In the Beginning . . ." is a world premiere by Todd Coleman, a composition student at BYU. The first pages in Genesis inspired this work, which begins with the creation and ends with Eve's response to having been cast out of the Garden of Eden: "Were it not for our transgression we never should have had seed, and never should have known good and evil, and the joy of our redemption, and the eternal life which God giveth unto all the obedient."

The *"Intermezzo"* from *Cavalleria rusticana* serves the same function in tonight's concert as it does in the opera from which it was taken: it provides a moment of calm between some pretty tempestuous music.

St. John's Night on the Bare Mountain, largely the work of Nikolay Rimsky-Korsakov, is usually called Mussorgsky's *Night on Bald Mountain*. Although we list it under Mussorgsky's name, what you will hear tonight bears little resemblance to any of his several versions of the work. What has not changed is the story the music tells: originally written as the finale of an opera entitled *The Witch*, this piece depicts the devil presiding at a black sabbath. Walt Disney's *Fantasia* gets this right, in stark contrast to, say, the centaurs and cherubs that are imposed upon Beethoven's Sixth Symphony or the dinosaurs lurching through Stravinsky's *Rite of Spring*. Here is Rimsky-Korsakov's summary of the plot: "Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of Satan. Glorification of Satan. Black mass. Witches' Sabbath. At the height of the Sabbath there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak." Can you count how many times the bell chimes?

When Berlioz visited Pest, he made an arrangement of a Hungarian march in order to please the natives. It made such a splash that he decided to incorporate it into a larger work, *The Damnation of Faust*. Berlioz says: "I took the liberty of locating my hero in Hungary when the action begins, and of making him witness the passage of the Hungarian army across the plain. . . . A German critic professed to find it most irregular that I should have done so, and said I had no business putting Faust there. I cannot see why. I would have had no hesitation intaking him anywhere in the world if the work would have benefitted."

(Just in case you're interested, the music begins with a march in rounded binary form. This is followed by a quieter march (the trio), also in rounded binary form. Then the theme from the first march returns to gradually become noisier and grander until the end. Fun piece.)

Pictures at an Exhibition celebrates the memory of Victor Hartman, an architect, painter, illustrator, and designer. After Hartman's death at the age of thirty-nine, a memorial exhibition of his work was mounted in St. Petersburg. One of his friends, Vladimir Stasov, writes of the genesis of *Pictures at an Exhibition*: "Mussorgsky, who loved Hartman passionately and was deeply moved by his death, planned to "draw in music" the best pictures of his deceased friend, representing himself as he strolled through the exhibition, joyfully or sadly recalling the highly talented artist." While the titles for most of the movements are self-explanatory, a few require some explanation. To start, the "Promenades" are the movements that represent Mussorgsky's moods as he strolls through the exhibit of Hartman's art. "Bydlo", a Polish word for "Cattle" depicts the lumbering of a heavy ox-cart. "Samuel Goldenberg und Schmule" contains portraits of two Jews, the first is rich, and the second one poor. The piece ends with both men in conversation. "The market at Limoges" depicts a bunch of gossips tantalizing each other with their news. The penultimate piece in the set is also the most spectacular. Michael Russ reports that Baba-Yaga is a witch who appears in Russian fairy-tales. "She lives deep in the woods in a hut whose hen's legs allow it to rotate to face each unfortunate newcomer. There she lures lost children to eat them, crushing their bones in the giant mortar in which she rides through the woods propelling herself with the pestle and covering her tracks with a broomstick."

The final movement is the noblest and most majestic of the set. With its echos of church music and bells it clearly aims at more than a representation of a gate. Rather, it seems to transfigure the memory of Mussorgsky's friend in an fervent and majestic homage to Russia.

PHILHARMONIC ORCHESTRA

Violin

Martha Thompson,
concertmaster
Rachel Bakes
Tiffany Brubaker
Kristen Burnside
Caren Case
Melissa Christensen
Rebecca Cook
Amy Dutton
Emily Evans
Luann Fagerburg
Celestia Feliz
Linda Fifield
Rebecca Forstner
Brian Gardunia
Alena Hatch
Cathy Higginson
Heidi Keith
Hilary Kiser
Whitney Klomp
Kristen Koralewski
Terumi Matsuura
Ryan May
Melissa Mildenstein
Emily Miller
Adrienne Miller
Mindi Moore
Anna Nibley
Jenny Nybo
Matthew Oshida
James Rasmussen
Eve Ross
Allison Unsworth
Sonia Walker*
Darren Wilcox

Andrea Woods
Rebekah Wright*
Jan Yarrington

Viola
Cynthia Covington*
Marta Franson
Marie Garrett
Tessy Lund
Kathryn Madsen
Michael Malstrom
Elizabeth Nally
Leilani Parente*
Rachel Pettit
Amanda Ridge
Molly Sanchez
Emily Shelton

Cello

Jared Bolles
Kristiana Dahlquist
Emma Farnsworth*
Paul Jenkins
Anneliese Lau
Kathrine Merrill
Marianne Pearson
Jesse Smith
Zhao Wenbin

Bass

Rynell Andersen
Angela Cooley
Rebecca Donoho*
Dan Lee
Dan O'Bryant
Sam Peery

Flute

Rebecca Maughan
Cook
Tricia King
Marin Wall
Kzandra Myers
(alto)

Oboe
Melissa Oxborrow
Heather Martin
Mika Vincent
(English Horn)

Clarinet

Amy Lee
Lea Saville
Tim Hutchings

Alto Saxophone

Tim Owen

Bassoon

Michael Dalby
Amanda Bryan
Kasey Koch
(Contra)

Horn

Wendy Henson*
Mat Croft*
Barbara Johnson
Robert Lee
Kevin Baker

Trumpet

Philip Kersh*
Rick McFarland
Adam Lambert
Todd Halverson

Trombone

Michelle Lambert
T. Lavone Cahill
Karl Q. Johnson

Euphonium

Casey Smith

Tuba

Jeffrey C. Lance

Percussion

Rone Sparrow*
Charles Steffes
Adam Richards
Mark Wolfersberger

Celeste

Brian Hall

Harp

Julianne Jackson

* section leader

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL
Dianna Lyn Rhodes
viola

Student of
David Dalton

Assisted by
Dian Baker-Drinkall, *piano*
Laurie Madsen Snarr, *harp*
Linda Watkins, *flute*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program	
Elegiac Trio	Sir Arnold Bax (1833-1953)
Passacaglia in C Minor	Heinrich Biber (1644-1704)
Romance, op. 85	Max Bruch (1838-1920)
<i>pause</i>	
Concerto, "Homages"	Merrill Bradshaw (b. 1929)
I. Langsam--Bewegt energisch (In memoriam Paul Hindemith)	
II. Andante (To the memory of Lionel Tertis)	
III. Vivace (To William Primrose)	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Spencer Layton
bassoon

Student of
Glenn Williams

Assisted by
Jayne Galloway, *piano*
Brian Hall, *piano*
Michael Dalby, *bassoon*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonate (1938)	Paul Hindemith
Leicht bewegt	(1895-1963)
Langsam--Marsch--Beschluss, Pastorale: Ruhig	

Scherzo	O. Miroshnikov
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Sarabande èt Cortege (1942)	Henri Dutilleux
	(b. 1916)

Intermission

Concerto in F Major for 2 Bassoons	Johann Baptist Vanhal
Allegro moderato	(1793-1813)
Andante grazioso	
Allegro	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 15, 1996 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Todd Coleman

composition

Student of

David Cottle, Stephen Jones, Murray Boren

**Required for the degree Bachelor of Music with a
major in Composition**

Program

Breath of Life	(summer 1994)
Dialogue for Two Pianos	(fall 1995)
I. An "Animated" Discussion	
II. Ensuing Argument	
III. Hurt Feelings & Resolution	
Divergent Strains	(fall 1994)
Gestures	(winter 1996)
Mais Rösten	(summer 1994)
Undertones	(winter 1996)
No it as I vorp mi	(in progress)
The Silver Swan	(winter 1995)
Tapestry	(winter 1996)
Red with Menace	(winter 1995)
An Unassuming Owl	(winter 1995)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 2:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Kristen M. Koralewski
violin

Student of
Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 25, K. 301, in G Major
Allegro con spirito
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in A Major, no. 2, op. 100
Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso (quasi Andante)

Johannes Brahms
(1833-1897)

Duo Concertant for violin and piano
Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Igor Stravinsky
(1882-1971)

(over)

Romance, op. 28

Gabriel Fauré
(1845-1924)

Three Preludes

George Gershwin--Heifetz
(1899-1987)

- I. Allegro ben ritmato e deciso
- II. Andante con moto e poco rubato
- III. Allegro ben ritmato e deciso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Anneliese Lau
cello

Student of
Roger Drinkall

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata for Cello and Piano, op. 6

Samuel Barber
(1910-1981)

I. Allegro ma non troppo

II. Adagio - Presto - di nuovo Adagio

III. Allegro appassionato

Sonata for Cello and Piano, op. 4

Zoltan Kodály
(1882-1967)

I. Fantasia: Adagio di molto

II. Allegro con spirito

Intermission

Concerto for Cello in A Minor, op. 129

Robert Schumann
(1810-1856)

I. Nicht zu schnell

II. Langsam - Etwas breiter - Schneller

III. Sehr lebhaft

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rachel Bakes
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in G Minor, "The Devil's Trill"
Larghetto--Allegro energico--Grave
Allegretto assai--Grave--Allegretto assai

Guisepppe Tartini--Kreisler
(1692-1770)

"La fontaine d'Arethuse", from *Mythes*, op. 30

Karol Szymanowski
(1882-1937)

Symphonie Espagnole, op. 21
Allegro non troppo
Scherzando: Allegro molto
Andante
Rondo: Allegro

Édouard Lalo
(1823-1892)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Deseret Quartet

Harry Curby, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Terry King, *cello*
Irene Peery, *piano*

Quartet in A Minor, op. 132 Ludwig van Beethoven
(1770-1827)
Assai sostenuto; Allegro
Allegro, ma non tanto
Heiliger Dankgesang eines Genesenen an die Gottheit,
in der lydischen Tonart: Molto adagio;
Neue Kraft fühlend: Andante *
Alla marcia, assai vivace
Allegro appassionato

Quintet, op. 57 Dmitri Shostakovich
(1906-1975)
Prelude: Lento, poco piu mosso
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Largo
Finale: Allegretto

* Holy song of Thanksgiving to the Divinity by a
convalescent, in the Lydian mode: Molto adagio;
The invalid feels new strength: Andante

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 16, 1996 - 9:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Charlotte Miller

piano

Student of

Irene Peery

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy
Program**

Suite 6 in E Major, BWV 817

Allemande

Courante

Arabande

Gavotte

Polonaise

Menuet

Bourree

Gigue

Johann Sebastian Bach

(1685--1750)

Six Dance in Bulgarian Rhythm

Béla Bartók

(1881-1945)

Sonata in A Minor, K. 310

Allegro maestoso

Andante cantabile con epressione

Presto

Wolfgang Amadeus Mozart

(1756-1791)

Prelude in B-Flat Major, op. 23, No. 2

Sergei Rachmaninoff

(1873-1943)

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Brigham Young University Department of Music Presents

WOMEN'S CHORUS

Tracy Turek, *director*

Tuesday, March 19, 1996

7:30 P.M.

de Jong Concert Hall

WOMEN'S CHORUS

Directed by Tracy Turek

Accompanied by Emily Neil, Amanda Hall, Jill Winters, David Young,
Kimberly Keller, Rebecca Arnold, Chelise Pettit, and Ronald Staheli

Program

I

Psalm 100

René Clausen
(b. 1953)

Prayer of St. Francis

Imant Raminsh
(b. 1943)

II

Tota Pulchra Es

Maurice Duruflé
(1902-1986)

Ave Maria

Gustav Holst
(1874-1939)

III

Cantate Domino

Imant Raminsh
(b. 1943)

Brett Jackson, *trumpet*
Ed Webecke, *tympani*

The Crowning of the Poet and Chairing of the Baird
The College of Humanities - Ron Dennis

IV

Gentle Visitations

Ned Rorem
(b. 1923)

To be Sung on the Water, op. 42, no. 2

Samuel Barber
(1910-1981)

V

This Old Man

Ed Webecke, *percussion*

arr. Robert Chillcott

Blow the Wind Southerly

Paige Brashear, *conductor*

arr. John Clement

Always / What'll I Do / Remember

Irving Berlin
arr. Ronald Staheli

VI

Poor Wayfaring Stranger

Courtney Pixton, *alto*

arr. Mark Hayes

Simple Gifts

arr. Amy Dalton

Amazing Grace

arr. Shane Warby

Go Down Moses

Emily Bradley, *soprano*
Annie Fullmer, *alto*
Jeanette Baker, *soprano*
Jeanne Morrison, *soprano*

arr. Mark Hayes

Women's Chorus, Winter 1996

Soprano I

Betsy Andrews
Emily Bradley
Paige Brashear
Cynthia Caldwell
Jessica Chase
Christy Cloward
Lisa Cowley
Ginger Day
Margaret Enns
Amanda Hall
Sandra Hatch
Kristen Hellewell
Beth McCormick
Jeanne Morrison
Natalie Murdock
Rachel Pettit
Rachel Reeder
Sarah Scott
Nichole Silvester
Amy Taylor
Kari Welsh
Wendy Wheelwright

Soprano II

Rebecca Arnold
Jeanette Baker
Jenny Bell
Emily Cragun
Sarah Davis
Deverie Earl
Elisha Eyre
Antje Farmer
Kristi Ferney
Julie Fletcher
Katy Francom
Marta Franson
Stephanie Froerer
Holly Graber
Heather Greenhalgh
Karissa Hall
Tamara Hendriksen

Jean Herker
Lorraine Jackson
Cheryl Jensen
Janell Johnson
Candice Johnson
Lisa Lambert
Mandy McAllister
Lori Menssen
Mary Meyers
Emily Neil
Julie Nord
Faith Partridge
Wendy Quiggle
Teresa Reeder
Lara Saville
Sarah Shamrell
Kristen Shumway
Kristen Sorensen
Lynn Stallard
Angie Wagner
Dana Welch

Alto I

Holly Abbe
Diana Butler
Caroline Call
Natalie Clark
Carmen Durland
Tina Ellis
Joy Gibson
Elizabeth Hall
Tricia Hammond
Tawnya Hansen
Elena Higbee
Karen Hornberger
Janna Hubert
Risa Hunter
Julie K. Kennard
Camille Kingman
Seena Law
Deborah Litster
Carrie Manion

Sophia McLaughlin
Erin Neil
Lucy Nisbet
JuliAnne Patterson
Tenille Permann
Chelise Pettit
Ivalou Redd
Cindy Slater
Cynthia Stratford
Ami Swallow
Wendy Tronson
Kathryn Webb
Aubree Weeks
Kathryn Wells
Jayne West
Rebecca Wouden
Rebecca Young

Alto II

Carli Adair
Lynette Baird
Kristiina Cleverley
Genevieve Demos
Annie Fullmer
Emily Gerlach
Chelsey Gregory
Jenna Harris
Rebecca Johnson
Loranna Kearsley
Kimberly Keller
Megan Petersen
Holly Peterson
Courtney Pixton
Allison Pond
Melissa Posner
Cami Schofield
Amy Sheffield
Stacie Shirts
Danya Spann
Katie Staheli
Suzy Zimmerman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Concert
CHOIR

Chamber Orchestra

Mack Wilberg, *conductor*

Thursday, March 21, 1996
de Jong Concert Hall
7:30 p.m.

Program

I

Te Deum

Franz Joseph Haydn
(1732-1809)

Concert Choir and Chamber Orchestra

II

An Apostrophe to the Heavenly Hosts

Healey Willan
(1880-1968)

From the Music of Leonard Bernstein

Leonard Bernstein
(1918-1990)

Sanctus, from *Mass*

Sanctus from *Missa Brevis*

Gloria tibi, from *Mass*

Gloria, from *The Lark*

Canon in Five Parts, from *Kaddish, Symphony No. 3*

Almighty Father, from *Mass*

Gloria, from *Mass*

Concert Choir

III

The Old Hundredth Psalm Tune

Ralph Vaughan Williams
(1872-1958)

Hierusalem

George Dyson
(1883-1964)

Kaarin Safsten, *soloist*

Easter Hymn from *Three Choral Hymns*

Ralph Vaughan Williams
(1872-1958)

Concert Choir and Chamber Orchestra

Brigham Young University Concert Choir

Mack Wilberg, conductor

Ryan Murphy, Joanna Oshida, *piano*

David Pickering, David Young, *organ*

Soprano

Rachel Bastian
Katherine Brim
Melissa Court
Kristi Frei
Sandra Gierisch
Arian Goodman
Deanna Hadfield
Aubrey Kolts
Cristine Lister
Emily Mecham
Jennifer Pearson
Esther Richins
Kaarin Safsten
Joanne Taylor
Beverly Thomas
Sara Thomas
Kristalyn Thornock
Christy Turnbow

Bountiful, UT
Logan, UT
Burbank, CA
Spanish Fork, UT
Orem, UT
Independence, MO
Denver, CO
Marshfield, WI
Midvale, UT
Garland, UT
Pendleton, OR
Orem, UT
Bellingham, WA
Sunnyvale, CA
Spanish Fork, UT
Spanish Fork, UT
Springfield, VA
South Jordan, UT

Tenor

Donald Allison
Tobias Bradford
David Dalley
Daniel Gardner
Mike Jensen
Clark Johnsen
Ronald Jones
Cray Lyman
Jeremy Mathews
Michael McCarthy
David Moulton
Ryan Murphy
David Pickering
Adam Tait
David Young
Darrell Zaugg

Ft. Collins, CO
Paris, France
American Fork, UT
Alpine, UT
Brigham City, UT
Houston, TX
Orangeville, UT
Bountiful, UT
Kent, WA
Oakland, CA
Pittsburgh, PA
Newtown, CT
Arlington, TX
Phelan, CA
Boise, ID
Vienna, Austria

Alto

Alicen Allred
Dianne Bailey
Alicia Bush
Jamie Cluff
Larke Cowart
Leah Florence
Janet Hunter
Wendy Beth Jones
Jeanne Kerry
Cornelia Liebscher
Tami Lim
Jessica Melanson
Marisa Mellor
Mary Ann Munson
Joanna Oshida
Courtney Palmer
Tammy Peterson
Krista Redd
Carol Salmon
Katherine Simmons
Jennifer Smith
Amy Warner
Cherilyn Worthen

Provo, UT
Ft. Collins, WY
Pleasant Grove, UT
Tucson, AZ
San Antonio, TX
Camarillo, CA
Kaysville, UT
Calgary, AB, Canada
BlueGrass, IA
Freiberg, Germany
Honolulu, HI
Redlands, CA
Globe, AZ
Claremont, CA
San Jose, CA
Morgan, UT
Provo, UT
Farmington, UT
Calgary, AB, Canada
Rochester, NY
Laie, HI
Gig Harbor, WA
Chicago, IL

Bass

Joel Adair
Blair Bateman
Daniel Bradshaw
David Brooks
Bryan Elkins
Shawn Hansen
Chris Holmes
Nathaniel Johnson
Michael Kelley
Shawn Kidd
Mathew Kieffer
David Larson
David Lawrence
Mike Madsen
Michael Moody
Ryan Pitt
Nathan Skene
Anthony Taylor
Michael Taylor
David M. Thomas
Ethan Wickman

Brea, CA
Salt Lake City, UT
Provo, UT
Laguna Hills, CA
Caliente, NV
Renton, WA
Provo, UT
El Dorado Hills, CA
Weiser, ID
Rexburg, ID
Mesa, AZ
South Weber, UT
Martinez, CA
Danville, CA
Arlington, TX
Centerville, UT
Salt Lake City, UT
Farmington, UT
Spanish Fork, UT
Spanish Fork, UT
Salt Lake City, UT

Brigham Young University Chamber Orchestra
Clyn Barrus, *conductor*

First Violins

Wolfgang Tsoutsouris
Rosalie Lund
Ingrid Katerina Scherer
Chris Baker
Heidi Sorenson
Victoria Ferris
Martha Jean Thompson
Elizabeth George

Violas

Emily Barrett Brown
Rebecca Anderson
Zara Christopher
Travis Dastrup
Sharon Dunning
Natalie Burton
Richard Brown

Basses

Todd Coleman
Angela Cooley

Flutes

Linda Watkins
Crystal Shields

Clarinets

Clark Burnside
Gwen Tuft

Horns

Sonja Marie Gray
Richard B. Brunson

Trombones

Peter Jensen
Vincent Han

Second Violins

Tricia Meilstrup
David Beck
Mihaela Ganea
SaraLyn Baxter
Ellen Jacob
John Wallace Gardner

Cellos

Sariah Mourik
Jeremy Woolstenhulme
Edward Stephenson
Emma Farnsworth
Shannon Oar
Newell Anthony Brown

Harp

Laurie Ann Madsen

Oboes

Michelle Hansen
Melissa Oxborrow

Bassoons

Michael Dalby
Spencer Layton

Trumpets

Rulon B. Hillam
Phillip Kersh

Percussion

Jason Spiesman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 21, 1996 - 7:30 P.M.
Madsen Recital Hall

ADVANCED SONGWRITER'S SHOWCASE

Ron Simpson, *director*

A Note from the Director

Tonight's presentation is a showcase of songs created by advanced songwriting students, some of whom are writing at a near-professional level. The students are left free to choose the style of their creations, as long as the work is in a recognizable market niche as perceived and measured by the music industry.

Songs may be presented live or pre-recorded, as is typical in the popular songwriting field. Collaboration is encouraged, and the songs may be performed by the writer/s or by guest artists.

Presentations will be announced from the following alphabetical list of student writers:

Charles Ballard, *guest*
David Bendorf
Shane Fillmore
Rustin Gibbs, *guest*
Matthew Green
Jeremy Hoop
Sarah Hyde
Tony Johns
Merry Byers Lifferth
Gary Nelson
John Nichols
Rob Peterson
Jocelyn Thompson
Chris Watt
Cameron Woodhouse
William Zimmerman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:30 P.M.

Madsen Recital Hall

RICKS COLLEGE CHAMBER ORCHESTRA

Dr. R. Kevin Call, *music director & conductor*

Christian Smith, *associate conductor*

Kendell Nielsen, *associate conductor*

Fanfare for the Common Man

Aaron Copland
(1900-1990)

Chamber Brass—Kendell Nielsen, *conductor*

Carmina burana

Carl Orff/Wanek
(1895-1982)

Tanz-Uf dem anger

Amor volat undique

Fortune plango vulnera

In trutina

In taberna

Chamber Winds—Christian Smith, *conductor*

The Great Gate of Kiev

Modeste Mussorgsky / Allen
(1839-1881)

from **Pictures at An Exhibition**

Chamber Brass—Kendall Nielsen, *conductor*

La oración del torero ("The Bullfighter's Prayer")

Juaquin Turina
(1882-1949)

Chamber Orchestra Strings—R. Kevin Call, *conductor*

Concerto for Bassoon in F Major, J. 127

Carl Maria von Weber
(1786-1826)

III. Rondo: Allegro

Christian Smith, *bassoon*

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro

RICKS COLLEGE: With a student body of 7,500, Ricks College is the nation's largest private junior college. It is owned and operated by The Church of Jesus Christ of Latter-day Saints. The campus is located in Rexburg, Idaho. With a strong commitment to music and the performing arts, Ricks College Music Department sponsors six choirs, three orchestras, six bands, and a percussion ensemble. Biennially, the school commissions, premieres, and records new and significant LDS sacred compositions. Past works have included Darwin Wolford's "Behold, he Cometh" (1989), Crawford Gates' "Visions of Eternity" (1933), and Robert Cundick's "Song of Nephi" (1995). In March of 1997 the school will present Newell Dayley's newly commissioned oratorio "Emmanuel."

CHAMBER ORCHESTRA: Members of the Chamber Orchestra are chosen by audition from among the top musicians at the school. The winds and brass in the orchestra also perform separately as the Chamber Winds (Christian Smith, director) and Chamber Brass (Kendall Nielsen, director). The Chamber Orchestra is under the direction of Dr. R. Kevin Call. This ensemble is designed to give serious and advanced music students a near-professional orchestral experience including concert tours, opera and Broadway musical productions, live stage shows, studio recordings, and chamber music performances.

DR. R. KEVIN CALL: Dr. Call came to Ricks College in 1984 and is the Director of Orchestras and Coordinator of String Studies. He holds a doctorate in Viola Performance from the University of Michigan and master's and bachelor's degrees from Brigham Young University. He works annually with youth orchestras throughout the western United States. As a violist he is a member of the Serenata String Trio and Sun Valley Summer Symphony.

CHRISTIAN SMITH: Mr. Smith has been Director of Woodwind Studies at Ricks College since coming to the school in 1993. He is director of the Chamber Winds and associate conductor of the Symphony and Chamber Orchestras. He holds bachelor's and master's degrees from Brigham Young University. As a bassoonist he is a member of the Idaho Trio and the Canyon Winds Woodwind Quintet. He has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Utah Chamber Artists, and Colors of the Baroque. He is our featured soloist in tonight's performance of the third movement of the Weber Bassoon Concerto.

KENDELL NIELSEN: Associate conductor Kendell Nielsen is additionally the music director of the Chamber Brass and the 100-piece Ricks College Band. He holds master's and bachelor's degrees in Music Education from Brigham Young University and Southern Utah State University, respectively. Mr. Nielsen came to Ricks College in 1987 as Director of Bands. He is currently a member of the college's education faculty as well as the principal french horn instructor. He perform with the Targhee Brass Ensemble and function as brass coach for the Symphony Orchestra.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:00 P.M.
Provo Tabernacle

SENIOR RECITAL
Kristi Frei and Kristalyn Thornock
sopranos

Students of
Lila-Stuart Bachelder

Program

Domine, from *C Minor Mass*

Wolfgang Amadeus Mozart
(1756-1791)

duet

Recitative: E pur così in un giorno

George Frideric Handel
(1685-1759)

Aria: Piangerò la sorte mia, from *Giulio Cesare*

Kristalyn

Laudate Pueri

Antonio Vivaldi
(1675-1741)

VI Ut collocet

IV Excelsus

IX Amen

Kristi

Romance

Claude Debussy
(1862-1918)

Si mes vers avaient des ailes

Reynaldo Hahn
(1874-1947)

Notre Amour

Gabriel Fauré
(1845-1924)

Kristalyn

Claire de lune

Gabriel Fauré
(1845-1924)

Claire de lune

Joseph Szulc
(1875-)

Claire de lune		Claude Debussy (1862-1918)
	Kristi	
Duetтино, from <i>Lakmé</i>		Léo Delibes (1836-1891)
	duet	
Zigeuner Lieder (Gypsy Songs) In dem weiten Reingestimmt die Saiten! Als die alte Mutter Horstet hoch der Habicht		Antonín Dvorák (1841-1904)
	Kristalyn	
Ach, des Knaben Augen Die ihr schwebet Gebet		Hugo Wolf (1860-1903)
	Kristi	
Die Schwestern		Johannes Brahms (1833-1897)
	duet	
In A Gondola Rondelay		Ned Rorem (b. 1923)
	Kristalyn	
Cradle Song Pippa's Song		Ned Rorem (b. 1923)
	Kristi	
The Lord is My Shepherd		Henry Smart (1813-1879)
	duet	
Tarentelle		Gabriel Fauré (1845-1924)
	duet	

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 22, 1996 - 7:30 P.M.

Tanner Building, Room 151

FRESHMAN RECITAL
Ingrid Katerina Scherer
violin

Student of
Barbara Williams

Assisted by
Joanna Oshida, *piano*

Program

Sonata No. 3 in E-flat Major, op. 12

Allegro con spirito

Adagio con molt' espressione

Rondo: Allegro molto

Ludwig van Beethoven
(1770-1827)

La plus que lente

Claude Debussy
(1862-1918)

Polonaise Brillante, op. 4

Henri Wieniawski
(1835-1880)

Scottish Fantasy, op. 46

Introduction: Grave

Adagio cantabile

Allegro - Adagio

Andante sostenuto

Finale: Allegro guerriero

Max Bruch
(1838-1920)

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MASS IN B MINOR, BWV 232

Johann Sebastian Bach
(1685-1750)

BRIGHAM YOUNG UNIVERSITY
Early Music Ensemble
Douglas E. Bush, *conductor*

Friday, March 22, 1996
Cathedral of the Madeleine
8:00 P.M.

Mass in B Minor, BWV 232

Missa

Kyrie

Chorus: Kyrie eleison
Duet: Christe eleison
Joni Jensen, Diane Arnett, *sopranos*
Chorus: Kyrie eleison

Gloria

Chorus: Gloria in excelsis (attacca)
Chorus: Et in terra pax
Aria: Laudamus te
Diane Arnett, *soprano*
Ryan May, *violin*
Chorus: Gratias agimus tibi
Duet: Domine Deus (attacca)
Joni Jensen, *soprano*
James Mangan, *tenor*
Chorus: Qui tollis peccata mundi
Aria: Qui sedes ad dextram Patris
Karen Knudsen, *alto*
Heather Martin, *oboe*
Aria: Quoniam tu solus sanctus (attacca)
Shane Warby, *bass*
Mathew Croft, *horn*
Chorus: Cum Sancto Spiritu

Credo (SYMBOLUM NICENUM)

Chorus: Credo in unum Deum
Chorus: Credo in unum Deum/Patrem omnipotentem
Duet: Et in unum Dominum
Joni Jensen, *soprano*
Karen Knudsen, *alto*
Chorus: Et incarnatus est
Chorus: Crucifixus
Chorus: Et resurrexit
Aria: Et in Spiritum Sanctum
Shane Warby, *bass*
Chorus: Confiteor (attacca)
Chorus: Et expecto resurrectionem

Sanctus

Chorus: Sanctus

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus I/II: Osanna in excelsis

Aria: Benedictus, qui venit

James Mangan, *tenor*

Kzandra Myers, *flute*

Chorus I/II: Osanna (da capo)

Agnus Dei

Aria: Agnus Dei

Karen Knudsen, *alto*

Chorus: Dona nobis pacem

Please withhold any applause

In the event of an emergency, please note the closest exit from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

TEXT TRANSLATIONS

Kyrie

Coro: Kyrie eleison.

Duetto: (soprano/soprano) Christe eleison.

Coro: Kyrie eleison.

Kyrie

Chorus: Lord, have mercy on us.

Duet: (soprano/soprano) Christ have mercy on us.

Chorus: Lord, have mercy on us.

Gloria

Coro: Gloria in excelsis Deo.

Coro: Et in terra pax hominibus bonae voluntatis.

Aria: (soprano) Laudamus te, benedicimus te, adoramus te, glorificamus te.

Coro: Gratias agimus tibi propter magnam gloriam tuam.

Duetto: (soprano/tenore) Domine, Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris.

Coro: Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Aria: (alto) Qui sedes ad dextram Patris, miserere nobis.

Aria: (basso) Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

Coro: Cum Sancto Spiritu in gloria Dei Patris. Amen.

Credo (SYMBOLUM NICENUM)

Coro: Credo in unum Deum.

Coro: Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Duetto: (soprano/alto) Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Gloria

Chorus: Glory be to God on high.

Chorus: And on earth peace to men of good will.

Aria: (soprano) We praise Thee; we bless Thee; we adore Thee; we glorify Thee.

Chorus: We give Thee thanks for Thy great glory.

Duet: (soprano/tenor) Lord God, heavenly King, God the almighty Father, O Lord, the only-begotten Son, Jesus Christ, Most High Lord God, Lamb of God, Son of the Father.

Chorus: Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.

Aria: (alto) Thou who sittest at the right hand of the Father, have mercy upon us.

Aria: (bass) For Thou alone art the Holy One. Thou alone art the Lord. Thou, Jesus Christ, alone art the Most High.

Chorus: With the Holy Ghost in the glory of God the Father. Amen.

Credo (SYMBOLUM NICENUM)

Chorus: I believe in one God.

Chorus: I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.

Duet: (soprano/alto) And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

Coro: Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.

Coro: Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Coro: Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis.

Aria: (basso) Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam ecclesiam.

Coro: Confiteor unum baptismum in remissionem peccatorum.

Coro: Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Sanctus

Coro: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria eius.

Coro: Osanna in excelsis.

Aria: (tenor) Benedictus, qui venit in nomine Domini.

Coro: (repetatur) Osanna in excelsis.

Agnus Dei

Aria: (alto) Agnus Dei, qui tollis peccata mundi miserere nobis.

Coro: Dona nobis pacem.

Chorus: And was incarnate by the Holy Ghost of the Virgin Mary and was made man.

Chorus: And was crucified also for us under Pontius Pilate. He suffered and was buried.

Chorus: And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end.

Aria: (bass) And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And I believe in one catholic and apostolic Church.

Chorus: I acknowledge one baptism for the remission of sins.

Chorus: And I look for the resurrection of the dead, and the Life of the world to come. Amen.

Sanctus

Chorus: Holy, Holy, Holy Lord of God of hosts. Heaven and earth are full of Thy glory.

Chorus: Hosanna in the highest.

Aria: (tenor) Blessed be He that cometh in name of the Lord.

Chorus: (da capo) Hosanna in the highest.

Agnus Dei

Aria: (alto) Lamb of God, who takest away the sins of the world, have mercy on us.

Chorus: Grant us peace.

PROGRAM NOTES

In 1817, the Swiss critic Hans-Georg Nägeli praised Bach's Mass in B Minor as "the greatest work of music of all ages and of all peoples." Though some may wish to qualify Nägeli's statement, the Mass is one of the greatest monuments in western art music. This notwithstanding, there are some intriguing considerations when viewing the Mass from a historical perspective.

In contrast to its present frame, the work was largely unknown well into the nineteenth century. Its delayed reception by later generations was perhaps the result of the general unavailability of a score (Beethoven tried unsuccessfully on several occasions to obtain a copy of the Mass). The first published edition appeared in 1845, with a second and improved edition appearing in 1856 as the sixth volume in the newly-formed Bach Gesellschaft's publication of Bach's complete works.

Although most mass settings stem from the Roman Catholic tradition, the Mass in B Minor originated within the Lutheran liturgy. While Luther had sought to reform points of doctrine, he did not oppose the liturgy of the Roman Church. His *Formula missae* of 1523 retained the five musical portions of the Latin Mass Ordinary—the Kyrie, Gloria, Credo, Sanctus (with Osanna and Benedictus), and Agnus Dei. In his *Deutsche Messe* of 1526 Luther provided an alternative German vernacular mass, but he seems to have considered the Latin mass the higher form of worship.

The immense dimensions of the B Minor Mass render it virtually unusable within the liturgical rites of either the Roman or Protestant churches. Even in Bach's day, when the main church services lasted approximately three hours, there would have been insufficient time to perform a work of this scope (the sermon alone usually lasted more than an hour). Bach worked on the Mass over a period of more than fifteen years (1733–1749), collecting, revising, and composing new music that would provide a "summa" of artistic achievement in his sacred vocal music, one that would unite his creed as a Christian with his creed as a musician. The resulting work represents an anthology of Bach's finest vocal music and at once displays all the variety and beauty of his instrumental writing. Part III of the *Clavier-Übung*, published in 1739 and containing a collection of organ works of the highest quality, was dedicated to "the spiritual delectation of the lovers and, especially, the connoisseurs of this kind of work." This seems to have been Bach's purpose in the Mass in B Minor as well.

With mounting perplexity pertaining to his position as the Cantor of St. Thomas Church in Leipzig, Bach wrote a letter (dated 27 July 1733) to the new Elector of Saxony, Friedrich August II, stating: "In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Musique. . . ." Seeking to secure the patronage of the Elector, the "trifling product" proffered was a beautifully prepared presentation score for a Missa, composing the Kyrie and Gloria sections of what is now known as

the Mass in B Minor. This pair of movements joined four other such settings, in the keys of A, G, G Minor, and F. In Lutheran worship the Kyrie-Gloria Mass was the preferred norm.

It appears that towards the end of the 1740s Bach became interested in completing a "Missa tota," setting the complete text of the Mass Ordinary. Bach's large-scale plan for a complete Mass setting can already be seen in the structure of the Kyrie-Gloria Mass of 1733. This is evident not only in the five-part choral writing or in the large orchestral forces, but especially in the expansive and varied structure of the individual movements. The three sections of the Kyrie typify the variety characterizing the entire Mass. The initial "Kyrie eleison" seems to bear a similarity to the opening of the St. John Passion, perhaps representing the imploring multitudes of humanity in an urgent plea for mercy. The opening massive chords are followed by an expansive fugue with an obbligato orchestral part. The "Christe eleison" employs the modern operatic duet style. The duet may also refer to Christ as the second member of the Trinity and to the duality of his divine and human natures. The final "Kyrie eleison" tends towards the older style of vocal polyphony, therefore dispensing with independent orchestral accompaniment. Not only are these three movements greatly differentiated in style and compositional technique, they also establish the sequence of the keys of B minor, D, major, and F-sharp minor, thus unfolding the broad harmonic frame of whole.

The Gloria continues the stylistic diversity of the Kyrie, and in addition to four large choral movements ("Gloria in excelsis Deo" / *Et in terra pax*"; "Gratias agimus tibi"; "Qui tolli speccata mundi"; "Cum Sancto Spiritu") contains four equally large solo or duet movements accompanied by obbligato instruments (violin, flute, oboe, and horn) and orchestra. Thus the Kyrie-Gloria Mass of 1733 is musically complete in itself, all five voices having a solo and each different group in the orchestra an obbligato part.

The "Symbolum Nicenum" or Credo, added to the score in the years 1748–49, consists of nine movements. Originally there had been only eight movements, the "Et in unum Dominum" movement also contained the words "Et incarnatus est." But after the completion of the "Symbolum Nicenum," possibly even after the completion of the entire score, Bach wrote a separate movement for this latter segment of the text, likely making this the last vocal composition he ever wrote. The nine-movement structure of this section is architecturally symmetrical: at the beginning and end a pair of choral movements form a frame ("Credo in unum Deum," having a liturgical chant melody or cantus firmus, and "Patrem omnipotentem"; these two opening choruses correspond to "Confiteor unum baptisma," also having a cantus firmus, and "Et expecto" at the conclusion of the "Symbolum"). Two solo movements stand next to these outer framing sections, while three choral movements stand in the center, underlining the Christological nucleus of the Credo ("Et incarnatus est" [And was incarnate. . .]; "Crucifixus" [And was crucified]; "Et resurrexit" [And rose again on the third day]).

The Credo also offers opportunity to observe some of the symbolism that abounds in the Mass. Bach seemed to have particular interest in numerology, a system of occultism (hidden or concealed meaning) built around numbers. Each letter of the word "Credo" was assigned a number according to its respective position in the alphabet—hence C=3, R=17, E=5, D=4, and O=14, the total sum of the numbers equalling 43 (i and j having the same number since they were interchangeable in 18th-century German). Interestingly, there are 43 entries of the plainsong melody. Further, there are 45 measures in the first Credo section, and 84 measures in the *Patrem omnipotentem* totalling 129 measures, or 3 times 43, thus giving a threefold repetition of the Credo number. This reflects the textual meaning of *Credo in unum Deum* (I believe in one God), so that the reference is to the Holy Trinity, God Father, Son, and Holy Ghost. Bach scribbled the number 84 in the autograph score, 84 being the sum of 7 times 12 (the holy number of the church multiplied by the number of the apostles), obviously concerned with the number of measures in the second Credo.

The *Sanctus* and the following pieces also belong to 1748–49 completion of the Mass, but nearly all have earlier origins. The *Sanctus* had been written for Christmas in 1724, in an easily alterable version for three sopranos, alto, tenor, and bass. The "Osanna" is the only double choir movement in the Mass, and it is a remodeling of the opening chorus from the secular cantata No. 215. The *Benedictus* is perhaps a reworking of a lost piece. The *Agnus Dei* also began as a parody of an older movement from the *Ascension Oratorio* (BWV 11), but in addition to radical alterations of the original material it contains extensive newly composed sections. The concluding "Dona nobis pacem" repeats the music of the "Gratias agimus tibi" thus emphasizing the composer's conception of this section being an expression of gratitude.

As Bach grew older the Mass in B Minor must have seemed to him to be a bequest to his successors and to the future. His primary interests now lay in the pursuit of musical art and science, and the fulfillment of the scholar-composer's obligation to formulate a summary of his work. The Mass encapsulates as does no other composition, Bach's choral artistry—it is the "summa" of all his sacred music. It offers a compositional spectrum whose breadth and depth reveal both academic and spiritual penetration. A complex system of thought at many levels went into the creating of this great Mass. It seems to exemplify in every detail Bach's statement that "the final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit."

Early Music Ensemble
Douglas E. Bush, *director*

Soprano I

Elaine B. Brewster
Stacey Christensen
Joni L. Jensen*
Christine Moss

Soprano II

Diane Arnett*
Rebecca Claire Bush
Raenell Horne
Erika Justis
Cynthia Osborn

Alto

Melanie Baker
Carol Dean
Lindsay Gray
Sarah Q. Hart
Chantelle Komm
Karen Knudsen*

Tenor

Thomas M. Cimarusti
Brian Hall
Cort Johnson
James Mangan*
Jay Packard
Mark Porcaro
Robert W. Quist

Bass

Steven P. Dresen
Matthew Faerber
Timothy B. Hutchings
Michael Johnson
Shane Warby*

*Soloists

Violin I

Ryan T. May*
Jenny Nybo
James Rasmussen

Violin II

Mindi Moore
Jan Yarrington

Viola

Cynthia Covington
Angela Stephenson

Cello

Liz Dixon

Bass

Todd Coleman

Flutes I & II

Kzandra M. Meyers*
Anne Margaret Madsen
Stacey Stevenson

Oboes I & II

Heather Martin
Kerrie Price

Bassoons I & II

Michael Dalby
Spencer Layton

Horn

Mathew Croft

Trumpets I, II & III

Phil Kersh
Barry Hillam
Robert C. Griffin

Timpani

Chad Christensen

Organ

Javier Clavere

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 23, 1996 - 2:00, 7:30 P.M.
de Jong Concert Hall

**The Brigham Young University Music Department
is extremely proud, excited and a little bit worried to present**

VOCAL POINT

performing

"Barry Manilow's Cantata in D Minor"

VOCAL POINT

is:

Matt "Lifesize pictures available" Avery

Paul "Labiodental Sasquatch Resonation" Baltes

Rich "Tricky Fugue'n D" Benson

Brent "The Friendly Ghost" Child

Mark "Can you hear me in France?" Clifford

Peter "Mötörhead" Hansén

Nathan "Get me to the Church on time" Lowry

Cory "Look at my hair" Mecham

Jim "Lips of" Steele

Director: Jim "Makes us better" Anglesey

Attempted Choreography: Nicki "Well, they try hard" Huntsman

Sound: John "Here's the story of a man named" Brady

with: Charles "in Charge" Ballard

Special Effects: Peter "Boom Boom" Jones

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 1:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Kenneth D. Siders

piano

Student of

Paul C. Pollei

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Sonata in E Major, K. 380

Domenico Scarlatti
(1685-1757)

Two Poems, op. 32

Alexander Scriabin
(1872-1915)

Andante cantabile

Allegro: Con eleganza. Con fiducia.

Harmonies du soir

Franz Liszt
(1811-1886)

Toccata, Adagio, and Fugue in C Major, BWV 564

Johann Sebastian Bach-
Ferruccio Busoni
(1685-1750)

Plantio do Caboclo (Native Planting Song)

Heitor Villa-Lobos
(1887-1959)

Festa no Sertão (Jungle Festival)

Heitor Villa-Lobos

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 2:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Clinton S. Miller
tenor

Student of
Clayne & Vivien Robison

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

If Music Be the Food of Love

Henry Purcell
(1659-1695)

An die Musik

Franz Schubert
(1797-1828)

Wie Melodien zieht es mir

Johannes Brahms
(1833-1897)

Widmung

Robert Schumann
(1810-1856)

Zueignung

Richard Strauss
(1864-1949)

Les Berceaux	Gabriel Fauré (1845-1924)
Les Cigales	Emmanuel Chabrier (1841-1894)
Chanson d'Avril	George Bizet (1838-1875)
The 23rd Psalm	Albert Hay Malotte (1895-1964)
The Lord is My Shepherd	Lynn S. Lund (b. 1942)
The King of Love my Shepherd is	Charles Gounod (1818-1893)
Sebben crudele	Antonio Caldara (1670-1736)
Torna A Suriento	De Curtis
Vesti la giubba	Ruggiero Leoncavallo (1858-1919)
The Sigh from A Young Man's Exhortation	Gerald Finzi (1901-1956)
Long Time Ago	Aaron Copland
I Bought Me A Cat from Old American Folksongs	(1900-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 23, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Julianna Maria Tollestrup
mezzo-soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robert Mills, *piano*
Marci MacKay, *soprano*
Tricia Meilstrup, *violin*
Victoria Ferris, *violin*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

Lungi dal caro bene

Guiseppe Sarti
(1729-1802)

Chioma d'oro

Claudio Monteverdi
(1567-1643)

II

Frauenliebe und-leben

Robert Schumann
(1810-1856)

Seit ich ihn gesehen

Er, der Herrlichste von allen

Ich kann's nicht fassen

Du Ring an meinem Finger

Helft mir, ihr Schwestern

Süsser Freund

An meinem Herzen

Nun hast du mir den ersten Schmerz getan

III

Violon
Hôtel
Les Chemins de amour

Francis Poulenc
(1899-1963)

IV

I Seraillets Have
Til Asali
Solnedgang

Carl Nielsen
(1865-1931)

V

Place Settings

Jeremy Nicholas

Someone Is Sending Me Flowers

David Baker
(b. 1931)

Overweight, Overwrought Over You

Thomas Pasatieri
(b. 1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 26, 1996 - 7:30 P.M.
Madsen Concert Hall

STUDENT WOODWIND CHAMBER MUSIC RECITAL

Trois Pièces Brève

Allegro

Andante

Assez lent. Allegro scherzando.

Jacques Ibert
(1890-1962)

The Utopian Winds

Patricia King, *flute*

Heather Martin, *oboe*

Stormi Chilcoat, *clarinet*

Robert Lee, *horn*

Kasey Koch, *bassoon*

Trois Pièces en Quintette

Andante

Scherzo

Finale

Adolphe Deslanders

The Dinquette Winds

Stacey Stevenson, *flute*

Kerrie Price, *oboe*

David Solter, *clarinet*

Ben Johnson, *horn*

April Christensen, *bassoon*

Sciarada Spagnuola

Jurriaan Andriessen

Entrata

Pavane

Gagliarda

Passamezzo

Frottola

Finale

The Tangent Quintet

Kristin Parker, *flute*

Lara Saville, *oboe*

Marcie Morgan, *clarinet*

Laura Griffiths, *horn*

Melissa Bitter, *bassoon*

Intermission

Quintette

Jean Francaix
(b. 1912)

Andante tranquillo--Allegro assai

Presto

Tema and Variations

Tempo di marcia francese

The Crowning Winds

Crystal Shields, *flute*

Michelle Hansen, *oboe*

Amy Lee, *clarinet*

Wendy Henson, *horn*

Amanda Bryan, *bassoon*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 26, 1996 - 9:00 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC RECITAL

Quintet in Eb, op. 88, no. 2
Lento - Allegro moderato
Allegro
Andante grazioso
Finale. Allegretto

Anton Reicha
(1770-1836)

Sechs Bagatellen
Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido
Adagio. Mesto
Molto vivace. Capriccioso

Gyorgy Ligeti
(b. 1923)

The Guidonian Winds
Linda Watkins, *flute*
Melissa Oxborrow, *oboe*
Gwen Tuft, *clarinet*
Mathew Croft, *horn*
Michael Dalby, *bassoon*

Intermission

Partita (1948)

Introduction and Theme

Variation

Interlude

Gigue

Coda

Irving Fine
(1914-1962)

The Verna Winds

Kzandra Myers, *flute*

Kristine Baird, *oboe*

Sonia Barlow, *clarinet*

Brad Barlow, *horn*

Spencer Layton, *bassoon*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU Performing Arts Series
presents

*James
Galway*



Wednesday, 27 March 1996
de Jong Concert Hall • Harris Fine Arts Center
Brigham Young University

PROGRAM

James Galway, *flute*

Phillip Moll, *piano*

Introduction & Variations (on *Trockne Blumen*), D. 802

Franz Schubert
(1797–1828)

Sonata in A Major, Op. 13

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Gabriel Faure / Galway
(1845–1924)

Intermission

Suite, Op. 34, No. 1

Moderato

Scherzo: Allegro vivace

Romance: Andantino

Finale: Vivace

Charles Marie Widor
(1844–1937)

The Carnival of Venice, Op. 77

Giulio Briccialdi
(1818–1881)

Airs Valaques, Op. 10

Albert Franz Doppler
(1821–1883)

Mr. Galway appears by arrangement with IMG Artists,

22 E. 71st Street, New York, NY 10021

Mr. Galway records exclusively for BMG Classics / RCA Victor,
RCA Victor Red Seal.

JAMES GALWAY

Program Biography

Flutist JAMES GALWAY is internationally regarded as both a matchless interpreter of the classical repertoire and a consummate entertainer, whose charismatic appeal crosses all musical boundaries. His unique sound, superb musicianship, and dazzling virtuosity have made him one of the most respected and sought-after performing artists of our time. Through his extensive tours, numerous best-selling RCA Victor Red Seal and RCA Victor recordings and videos, and frequent television appearances, he has reached vast and diverse audiences worldwide, creating enthusiastic new fans for classical music. Mr. Galway's varied repertoire ranges from Bach, Vivaldi, and Mozart to contemporary music, jazz, and Irish folk melodies. In addition, he is continually broadening the flute literature by commissioning many works by contemporary composers.

Mr. Galway has circled the globe many times, keeping his artistry fresh with a mixture of chamber music recitals, concerto appearances, and master classes. He is making three tours of North America during the 1995–96 season. During the fall series he performed contemporary flute concertos by Lorin Maazel (world premiere), Lowell Liebermann (world premiere), and William Bolcom with the Pittsburgh Symphony, the Minnesota Orchestra, and the Detroit Symphony, respectively. Mr. Galway is making his March recital tour with pianist Phillip Moll, emphasizing the French repertoire, performing at Boston's Symphony Hall, New York's Avery Fisher Hall, and in Seattle, Los Angeles, and San Diego, as well as Provo. This summer he will perform concertos by Mozart and William Bolcom with David Zinman and the Baltimore Symphony Orchestra and will appear with conductor Ransom Wilson at the OK Mozart International Festival in Oklahoma.

Overseas engagements include a 15-city tour of Germany with the Württemberg Chamber Orchestra, recital and orchestral appearances in Argentina and Brazil, and concert engagements with the Lucerne Orchestra and the Orchestra Symphonique de Monte Carlo. Mr. Galway will also play a series of recitals in European music capitals, including Prague, Linz, and Vienna at the *Musikverein*, and make appearances in Italy with I Solisti Veneti, with whom he frequently records and performs.

An exclusive RCA Victor Red Seal artist, and one of the most prolific recording artists of our time, James Galway has won numerous awards for his recordings, including a Grand Prix du Disque, Record of the Year awards from both *Cash Box* and *Billboard* magazines, a platinum record, and several gold records. His most recent recordings include three RCA Victor Red Seal releases: a disk of Bach

sonatas with Phillip Moll (keyboard) and Sara Cunningham (viola da gamba); "Impressions," a collaboration with the Tokyo String Quartet and Richard Stoltzmann; and concertos for flute and clarinet by 18th-century composer Franz Danzi, with clarinetist Sabine Meyer and the Württemberg Chamber Orchestra. Recent crossover releases include "Galway at the Movies," "The Lark in the Clear Air," "The Seasons," featuring works by a wide variety of composers along with traditional Irish and Japanese music, and "Wind of Change," an RCA Victor disk of 16 hit songs backed by a pop ensemble.

Three new recordings by Mr. Galway are being released by BMG in 1996: a collection of French flute music, featuring works by Fauré and Debussy, with pianist Christopher O'Riley; "Travels with my Flute," a compilation of Galway favorites on RCA Gold Seal; and an RCA Victor disk of crossover hits. In addition, Mr. Galway's second Bach sonata album will be released later this season.

Mr. Galway has dazzled viewers with his virtuosity and engaging personality as host of his own holiday specials and as a regular guest on a variety of television programs, including the "Tonight Show," the "Today Show," "Good Morning, America," "CBS This Morning," "Sesame Street," and PBS's "Live from Lincoln Center."

Equally as important as Mr. Galway's extensive performing and recording activities is his continuing quest to enrich the repertoire of his instrument. Breaking new ground, he has transcribed numerous works originally composed for other instruments, and has commissioned works from distinguished contemporary composers such as Lowell Liebermann, William Bolcom, John Corigliano, Marc Neikrug, Joaquín Rodrigo, Thea Musgrave, and others.

James Galway was born in Belfast, Northern Ireland. After mastering the penny whistle, he began serious musical training on the flute, winning three top prizes at a local competition when he was 12. He continued his studies at London's Royal College of Music and Guildhall School, at the Paris Conservatoire, and with famed flutist Marcel Moyse. A series of positions with leading British orchestras culminated in his appointment as Principal Flute of the Berlin Philharmonic under Herbert von Karajan in 1969. After six years there, Mr. Galway decided to establish a solo career, and within another year, he had recorded his first four RCA LP, played more than 120 concerts, and appeared as a soloist with London's four major orchestras. In 1979 he was awarded the Order of the British Empire by Her Majesty Queen Elizabeth II for his musical contribution to society.

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PHILLIP MOLL

Biography

As a partner and accompanist for such celebrated artists as James Galway, Kyung Wah Chung, Anne Sophie Mutter, Jessye Norman, Margaret Price, and Kyoko Takezawa, Phillip Moll has performed in many of the world's most important concert and recital halls. He has also won critical praise as a soloist. Born in Chicago in 1943, Mr. Moll received his first instruction in piano and violin from his father, a violinist with the Chicago Symphony Orchestra. He was awarded his bachelor of arts degree in English literature from Harvard University in 1966 but continued his study of music throughout his university years. Among his teachers were Alexander Tcherepnin, Claude Frank, and Leonard Shure. At the University of Texas, where he earned his master of music degree, Mr. Moll became a teaching assistant in the opera workshop. He subsequently spent one year in Munich on a grant from the German Academic Exchange Service, joining the coaching staff of the Deutsche Oper Berlin in 1970. Increasingly in demand as a performer, he left the opera in 1978 to devote his time to concertizing and recording and has toured extensively in Europe, North America, the Far East, Australia, New Zealand, and Africa.

As a soloist, he has performed with the Berlin Philharmonic and Zurich Tonhalle Orchestras, as well as the Philharmonic Chamber Music Collegium Berlin, the English Chamber Orchestra, the Orchestra of St. John's Smith Square, and major Australian orchestras.

Mr. Moll has recorded for BMG, Capriccio, Decca, Denon, Deutsche Grammophon, EMI, Koch International, Philips, Schwann, Summit, Tacet, and Teldec.

His collaboration with James Galway began in 1975.

Brigham Young University gratefully acknowledges the support of the Industrial Development Board of Northern Ireland for tonight's concert.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rebecca Murdoch Anderson
piano

Student of
Irene Peery

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in E Minor, K. 402	Domenico Scarlatti (1685-1757)
Sonata in E Major, K. 28	Domenico Scarlatti
Sonata No. 4 in E-flat Major, op. 7 Allegro molto e con brio Largo, con gran espressione Allegro--Minore Rondo: Poco allegretto e grazioso	Ludwig van Beethoven (1770-1827)
Transcendental Etude No. 2 in A Minor	Franz Liszt (1811-1886)
Consolation No. 3 in D-Flat	Franz Liszt
Prelude No. 6 in B Minor	Dimitri Kabalevsky (1904-1987)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, March 27, 1996 - 9:15 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Kzandra Meyers

flute

Student of

Elizabeth Ruppe

Assisted by

Mark Neiwirth, *piano*

Allison Stander, *soprano*

Jeremy Woolstenhulme, *cello*

**In partial fulfillment of the requirements for the degree of
Master of Music**

Program

Sonata in E Minor from the *Methodical Sonatas*

Georg Philipp Telemann
(1681-1767)

Jeremy Woolstenhulme, *cello*

Nightingale Scene from *Il Pensieroso*

George Frideric Handel
(1685-1759)

Allison Stander, *soprano*

Sonata in E Minor, "Undine," op. 167

Carl Reinecke
(1824-1910)

Allegro

Intermezzo: Allegretto vivace

Andante tranquillo

Finale: Allegro molto

Intermission

Density 21.5

Edgard Varèse
(1883-1965)

Flute and Drum Under the Setting Sun

Mi-Zi Tan

Sonata

Francis Poulenc
(1899-1963)

- I. Allegro malinconico
- II. Cantilena
- III. Presto giocoso

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1996 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Emily Neil

piano

Student of

Jeffrey Shumway

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Two Sonatas in C Major, K. 420, K. 513

Domenico Scarlatti
(1685-1757)

Sonata in A Major, D. 959

I. Allegro

Franz Schubert
(1797-1828)

II. Andantino

Au Bord D'une Source

Franz Liszt
(1811-1886)

pause

3 Ghost Rags

William Bolcom
(b. 1938)

The Graceful Ghost Rag

The Poltergeist

Dream Shadows

Scherzo in B-flat Minor, op. 31

Frédéric Chopin
(1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, March 28, 1996 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Chelise Pettit

piano

Student of

Irene Peery

Assisted by

Arthur Johnson, *piano*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Prelude in E Major, op. 32, no. 3

Sergei Rachmaninoff
(1873-1943)

Concerto No. 20 in D Minor, K. 466
1st Movement

Wolfgang Amadeus Mozart
(1756-1791)

Arthur Johnson, *accompanist*

Sonata in E Minor, K. 402
Sonata in G Major, K. 105

Domenico Scarlatti
(1685-1757)

Sonata No. 6, op. 82
I. Allegro moderato
II. Allegretto
III. Lentissimo
IV. Vivace

Sergei Prokofiev
(1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 29, 1996 - 5:00 P.M.
151 Tanner Building

FRANK KOONCE, guitar and DON DOYLE, narrator
in a performance of
"PLATERO Y YO", Op. 190

Text by Juan Ramon Jimenez
Music by Mario Castelnuovo-Tedesco

Program
(Please hold applause until end of section)

Platero
Friendship
Swallows
The Crazy Man
Ronsard
Angelus
Return
The Well
Springtime

Intermission

(Please hold applause until end of section)

The Gypsies
The Canary's Flight
Lullaby
November Idyll
Twilight Games
Death
Melancholy
To Platero, in the Heaven of Moguer

About the Artists

Frank Koonce, director of the guitar program at Arizona State University since 1978, has achieved an international reputation as a performer and teacher. A Fulbright scholar to Italy, he is the author of a highly acclaimed guitar edition of Johann Sebastian Bach's complete solo lute works and of numerous articles in professional journals. Mr. Koonce currently serves as Chairman of the Guitar foundation of America Advisory Board and is the "Pedagogy Forum" editor for the GFA publication Soundboard.

Don Doyle is a nationally recognized storyteller, a professional actor, a director of theatre and opera, and a Professor Emeritus of Theatre at Arizona State University. He is a recipient of the Campton Bell Lifetime Achievement Award from the American Alliance for Theatre and Education (Artists and Educators Serving Young People), and has been presented with the Medallion of Merit Award from the National Society of Arts and Letters. Dr. Doyle currently serves on the Board of Directors of the National Storytelling Association.

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BYU Department of Music presents

BYU *Singers*

Ronald Skalka, Director

March 29, 1996

7:30 p.m. de Jong Concert Hall

Harris Fine Arts Center

Performing the program
they will sing at the Sydney Opera House
in Australia later this year.

BRIGHAM YOUNG UNIVERSITY SINGERS
Sing a New Song
new works by living United States composers

Program

Everyone Sang	Dominick Argento (b. 1927)
I Have Had Singing	Steven Sametz (b. 1954)
The Waking	David Conte (b. 1955)
I Lift My Eyes To Watch the Mountain Moon, from <i>Meditations of Li Po</i>	Stephen Paulus (b. 1949)
Cloudburst	Eric Whitacre (b. 1970)
Io son la primavera from <i>Seven Madrigals</i> (poems by Tasso)	William Hawley (b. 1950)
O'vè, lass' il bel viso from <i>Six Fire Songs on Italian Renaissance Poems</i>	Morten Lauridsen (b. 1943)
Wishes for the Cloths of Heaven	Mack Wilberg (b. 1955)
How Can I Keep From Singing	Ronald Staheli (b. 1947)
Psalms XCVI, from <i>Three Psalms</i>	Merrill Bradshaw (b. 1929)

Intermission

Two American Folk Hymns		arr. Ronald Staheli
Bound for the Promised Land		(b. 1947)
A Poor Wayfaring Man of Grief		arr. Robert Manookin
		(b. 1918)
Two African-American Spirituals		
By and By		Carol Barnett
		(b. 1949)
Witness		Jack Halloran
		(b. 1920)
From American Musical Theater		
Sweeney Todd		Stephen Sondheim
Prologue: The Ballad of Sweeney Todd		(b. 1930)
Baby		David Shire
Two People in Love		(b. 1937)
The Story Goes On		
With You		
I Chose Right		
Danny Boy		arr. Dede Duson
	<i>the women of the choir</i>	
The West Wind		Robert Cundick
		(b. 1926)
	<i>the men of the choir</i>	
Two American Folk Songs		arr. Ronald Staheli
Rocky Top		
Brigham Young		

EVERYONE SANG

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom
Winging wildly across the white
Orchards and dark green fields; on; on; and out of sight.

Everyone's voice was suddenly lifted,
And beauty came like the setting sun,
My heart was shaken with tears, and horror
Drifted away. . . . O but every one
Was a bird; and the song was wordless; the singing will never be done.

—Siegried Sassoon

I HAVE HAD SINGING

The singing. There was so much singing then, and this was my pleasure too.
We all sang, the boys in the fields; oh, the chapels were full of singing.
Here I lie. I have had pleasure enough; I have had singing.

—Fred Mitchel (Horseman from Akenfield, England, age 85)

THE WAKING

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

—Theodore Roetke

I LIFT MY EYES TO WATCH THE MOUNTAIN MOON

Moonlight in front of my bed
I took it for frost on the ground!
I lift my eyes to watch the mountain moon,
lower them, and dream of home.

CLOUDBURST

The rain...

Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.

But tell me, burnt earth, is there no water?
Only blood, only dust,
only naked footsteps on the thorns?

We must sleep with open eyes,
we must dream with our hands,
we must dream the dreams of a river seeking its course,
of the sun dreaming its worlds,
we must dream aloud,
we must sing till the song puts forth roots,
trunks, branches, birds, stars,
we must find the lost word,
and remember what the blood,
the tides, the earth, and the body say,
and return to the point of departure...

—Octavio Paz

IO SON LA PRIMAVERA

I am Spring, who gladly returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arouse in your hearts new love.

For me Zephir sighs and the earth laughs
as do the serene heavens;
from breast to breast fly
a thousand charming Amoretti,
armed with arrows and torches.

And you, again delighted
take pleasure in my coming
amidst laughing and song;
Love now, while April adorns faces with flowers:
For you, Spring, will not return forever.

—Torquato Tasso

O'VE, LASS' IL BEL VISO

Alas, where is the beautiful face? Behold it hides.
Woe's me, where is my sun? Alas, what veil
Drapes itself and renders the heavens dark?
Hear my sighs and give them place
To turn unjust disdain into love.
See how I burn and how I am consumed by fire;
What better reason, what greater sign
Than I, a temple of faithful life and love!

—Henricus Schafften

HOW CAN I KEEP FROM SINGING

My life flows on in endless song; above earth's lamentation
I hear the real though far-off hymn that hails a new creation.
Through all the tumult and the strife, I hear that music ringing;
It sounds an echo in my soul: How can I keep from singing.

I lift my eyes, the cloud grows thin, I see the blue above it.
And day by day this pathway smooths, since first I learned to love it.
The peace from love makes fresh my heart, a song of hope is springing.
All things are mine since Truth I've found: How can I keep from singing.

PSALM XCVI

Sing unto the Lord a new song: sing unto the Lord all the earth.
For the Lord is great, and greatly to be praised.
Honor and majesty are before him: strength and beauty are in his sanctuary.
O worship the Lord in the beauty of holiness: fear before him, all the earth.
Let the heavens rejoice, and let the earth be glad; let the sea roar and the fulness thereof.
Let the field be joyful, and all that is therein: then shall all the trees of the wood rejoice
before the Lord:
For he cometh to judge the earth: he shall judge the world.

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BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*

Steven Dresen, Tracy Turek; *graduate assistants*

James Margetts, Cyndi Hawkins, Jared Anderson; *accompanists*

SOPRANO

Angela Dixon, *secretary*
Marni Hill, *social chair*
Joni Jensen, *section leader*
Tracy Madsen
Emily McCormick
Alisa Peterson
Elizabeth Pike, *section leader*
Teresa Pinegar, *historian*
Stacie Raddatz

ALTO

Diane Arnett, *section leader*
Melanie Baker
Tiffany Call
Stacie Haddock
Veronica Hanson
Cyndi Hawkins
Karen Knudson
Marci MacKay, *president*
Rebecca Strong
Tracy Turek, *section leader*
Emily Wood, *dress chair*

TENOR

Jared Anderson, *section leader*
David Dalley
Geoff Gibson
Tracy Hall
Adam Haws, *social chair*
James Margetts
Jonathan Moody
Steve Showalter, *section leader*

BASS

Randall Davis, *section leader*
Steve Dresen, *section leader*
Robert Gerlach
Taylor Holsinger
Rex Kocherhans
Trevor Lucas, *treasurer*
Andrew McKee
Michael Raddatz, *vice president*
David Robertson
Joshua Shimizu
David Simmons
Shane Warby
Darren Watts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, March 29, 1996 - 7:30 P.M.
Madsesn Recital Hall

BRASS CHAMBER ENSEMBLES

Scherzo

John Cheetham

Fugue in G Minor

Johann Sebastian Bach
(1685-1750)
Mills

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Mathew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Quartet No. 2, "Americana"

Kerry Turner
(b. 1960)

- I. The West
- II. The War
- III. Hoe-Down

Robert Lee, *horn*
Brad Barlow, *horn*
Kevin Baker, *horn*
Mathew Croft, *horn*
Lisa Hardy, *snare drum*

Exhibition

Fisher Tull
(1936-1994)

- Allegro
- Lament: Andante
- Frolic: Allegro
- Waltz: Tempo di valse
- Ballad: Andante
- Finale: Allegro

Phil Kersh, *trumpet*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
T. Lavone Cahill, *trombone*
Q. Karl Johnson, *bass trombone*

Quartet for Four Trombones

Leslei Bassett

Will Findlay, *trombone*
Ryan Williams, *trombone*
David Stucki, *trombone*
Ben Cramer, *trombone*

Divertimento No. 14 (K270)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro molto
Andantino
Menuetto - trio
Presto

Duane Anderson, *horn*
Sonja Gray, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 7:30 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Daniel O'Bryant
string bass

Student of
Walter Birkedahl

Assisted by
Amy Lattin, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Suite No. 3 in A Major
Bouree I
Bouree II

Johann Sebastian Bach
(1685-1750)

Undertones

Todd Coleman
(b. 1970)

Concerto in A Major
Allegro moderato
Andante
Allegro giusto

Domenico Dragonetti
(1763-1846)

Intermission

Bassoon Concerto in B-flat Major, K. 191

Allegro

Andante

Rondo

Wolfgang Amadeus Mozart
(1756-1791)

All Blues

Miles Davis

Farmer's Market

Art Farmer

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 9:00 P.M.
Tanner Building, Room 151

JUNIOR RECITAL
Casey Smith
euphonium

Student of
R. Steven Call

Assisted by
Arthur Johnson, *piano*
Elena Hansen, *euphonium*
Jeff Lance and Jeff Case, *tubas*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Euphonium Concerto Moderato	Joseph Horovitz (b. 1926)
Andante and Allegro	Joseph-Eduard Barat (1882-1963)
Sonata for Baritone Horn and Piano Allegro Andante Presto	Thom Ritter George (b. 1942)
Sometimes I Feel Like a Motherless Child	Arr. Donald Hunsberger

Largo Al Factotum

Gioachino Rossini--Sullivan
(1792-1868)

Adagio, from Symphony No. 3

Camille Saint-Saëns--Hanson
(1835-1921)

Quartet for Brass
Allegro molto

Wilhelm Ramsoe--Buttery
(1837-1895)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, March 29, 1996 - 9:00 P.M.

Madsen Recital Hall

GRADUATE RECITAL
Rebecca Maughan Cook
flute

Student of
Elizabeth Ruppe

Assisted by
Robin J. Hancock, *piano*
Mihaela Ganea, *violin*
Victoria Ferris, *violin*
Martha Thompson, *violin*
Allison Unsworth, *violin*
Travis Dastrup, *viola*
Sariah Mourik, *cello*
Janet Jacob, *harp*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata

Allegro Moderato

Jean-Michel Damase
(b. 1928)

Sonata "Undine", op. 167

Allegro

Intermezzo - Allegretto Vivace

Andante Tranquillo

Finale - Allegro Molto

Karl Reinecke
(1824-1910)

Intermission

Concerto in D Major, "Il Cardellino"

Allegro

Larghetto cantabile

Allegro

Antonio Vivaldi

(1678-1741)

Romance, op. 37

Camille Saint-Saëns

(1835-1921)

Ballade

Frank Martin

(1890-1974)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kristiana Dahlquist
cello

Student of
Roger Drinkall

Assisted by
Holly Miller, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 5 in D Major, op. 102, no. 2
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro - Allegro fugato

Ludwig van Beethoven
(1770-1827)

Suite Populaire Espagnole
El pano moruno
Nana
Cancion
Jota
Asturiana
Polo

Manuel de Falla
(1876-1946)

(over)

Sonata in G Minor, op. 65

Allegro moderato

Scherzo: Allegro con brio

Largo

Finale: Allegro

Frédéric Chopin

(1810-1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 6:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL
Heidi Sorenson
violin

Student of
Barbara Williams

Assisted by
Dian Baker-Drinkall, *piano*
Jeremy Woolstenhulme, *cello*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata per violino e basso continuo F XIII, 60 (RV 754)	Antonio Vivaldi
Preludio	(1678-1741)
Allemanda	
Sarabanda	
Corrente	
Sonata No. 1 in G Major, op. 78	Johannes Brahms
Vivace ma non troppo	(1833-1897)
Adagio	
Allegro molto moderato	
Four Romantic Pieces, op. 75	Antonín Dvořák
Allegro moderato	(1841-1904)
Allegro maestoso	
Allegro appassionato	
Larghetto	

First Rhapsody (1928)

Prima parte ("Lassu"), Moderato

Seconda parte ("friss"), Allegretto Moderato

Béla Bartók
(1881-1945)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.

Madsen Recital Hall

SYNCOPATION
BYU Vocal Jazz Ensemble Concert

This Can't Be Love

Richard Rodgers & Lorenz Hart
arr. Aimee Fackrell

Emily Lambson and Matt Beck, *soloists*

Morning

Clare Fischer

He's Asleep

Clausen/Wood
arr. Michele Weir

Syncopation

Ain't Misbehavin'

Fats Waller and Andy Razaf

Lisa Liberatore

It Don't Mean a Thing

Duke Ellington

Syncopation Rhythm Section

You Are My Sunshine

Jimmie Davis

Syncopation Quartet

Blues Connotation

Ornette Coleman

Mark Nuttal & Rob Ringger

Favela

Carlos Antonio Jobim / de Moreas / Gilbert
arr. Lars Yorgason

Blue Monk (Monkerin')

Thelonius Monk / Carmen McRae
arr. Lars Yorgason

In a Mellotone

Duke Ellington
arr. Lars Yorgason

In Cinque

Theme from "The Power of One"

arr. Aimee Fackrell

Aimee Fackrell and Ryan Labrum, *soloists*

No More Blues

Carolos Antonio Jobim
arr. Lars Yorgason

Kansas City

Little Willie Littlefield
arr. Lars Yorgason

Mike Akaike, Katie Blunt, Lisa Liberatore, Aimee Fackrell, Jeremy Matthews

New York Afternoon

Richie Cole
arr. Phil Mattson

Lisa Libertore, Randy Robison, Susan Sprunger, Aimee Fackrell
Syncopation

SYNCOPIATION

Sopranos

Mike Akaike
Lisa Liberatore
Susan Sprunger

Altos

Kristie Bates
Katie Blunt
Aimee Fackrell
Emily Lambson

Rhythm Section

Jeremy Matthews, piano
Greg DeVore, bass
Rob Ringger, drums

Tenors

Jeff Gabbittas
Ryan Labrum
Randy Robison

Baritones

Aaron Ahern
Matt Beck
Mike McCarthy

Lars Yorgason, *director*
Aimee Fackrell, *student*
director
Matt Beck, *Syncopation*
president

Special Guests:
Josh Payne, *guitarist*

IN CINQUE

Carli Adair, Adam Anderegg, Brent Durland, Tracy Madsen, Miriam Williams
Steve Anderson, *piano*
Rone Sparrow, *drums*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.
151 Tanner Building

JUNIOR RECITAL
Gwen Tuft
clarinet

Student of
Daron Bradford

Assisted by
Diane Drinkall, *piano*
Amy Lee, *clarinet*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program		
Sonata		Francis Poulenc (1899-1963)
Il convegno: divertimento per due clarinetti		Amilcare Ponchielli (1834-1886)
Allegro		
Andante sostenuto		
Allegretto scherzoso		
Three Etudes on Themes of Gershwin		Paul Harvey
It Ain't Necessarily So		
Concerto		Aaron Copland (1900-1990)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 7:30 P.M.

Provo Tabernacle

JUNIOR RECITAL
Leilani Marie Parente
viola

Student of
Clyn Barrus

Assisted by
Victoria Ferris, *violin*
Diana Kummer, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Suiten Für Bratsche Allein, op. 131, no. 1

Molto Sostenuto

Vivace

Andante Sostenuto

Molto Vivace

Max Reger
(1873-1916)

Passacaglia

George Frideric Handel--Halvorsen
(1685-1759)

Victoria Ferris, *violin*

pause

Concerto

Moderato ma risoluto

Andante sostenuto

Allegro

Tibor Serly
(1901-1978)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 8:00 P.M.
251 Tanner Building

SOPHOMORE RECITAL
John Gardner
violin

Student of
Harry Curby

Assisted by
Zabel Ouzounian, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 2 in A Minor
Fuga

Johann Sebastian Bach
(1685-1750)

The Lark Ascending, Romance for Violin

Ralph Vaughan Williams
(1872-1958)

Concerto in D Minor, op. 47
Allegro moderato
Adagio di molto
Allegro, ma non tanto

Jean Sibelius
(1865-1957)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Brad Barlow
horn

Student of
Laurence Lowe

Collaborative Artists:
Dian Baker-Drinkall, *piano*
Jennifer Peterson, *violin*
Dianna Rhodes and Marta Franson, *viola*
Emma Farnsworth, *cello*

**In partial fulfillment of the requirements for the
degree Master of Music**

Program

Sinfonia for Horn and Piano
Comodo
Allegro con brio
Adagio
Presto

Giovanni Battista Pergolesi
(1710-1736)

*transcribed and edited for horn and piano by
Brad Barlow and Laurence Lowe*

Quintet in E-flat Major, K. 407 (368c)
Allegro
Andante
Rondo: Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Fantasy for Horn, op. 88

Malcolm Arnold
(b. 1921)

Intermission

Partita for Horn and Piano

Malinconia

Caccia

Aria

Alla Marcia

Verne Reynolds

(b. 1926)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, March 30, 1996 - 9:00 P.M.
151 Tanner Building

Lea Saville, *clarinet*
Lara Saville, *oboe and English horn*

Students of
Daron Bradford and GERALYN GIOVANNETTI

Accompanied by
Andra White
Brian Hall
Jill Winters

Program

Sonata in G Minor
Adagio
Allegro
Vivace

Carl Philipp Emanuel Bach
(1714-1788)

Sonata in F Minor
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Johannes Brahms
(1833-1897)

Sonata
I. Élégie
II. Scherzo
III. Déploration

Francis Poulenc
(1899-1963)

Intermission

Concerto
Rondo

Gerald Finzi
(1901-1956)

Sonata

Paul Hindemith
(1895-1963)

Langsam

Allegro pesante

Moderato

Scherzo, schnell

Moderato

Allegro pesante

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 2, 1996 - 7:30 P.M.

de Jong Concert Hall

SYMPHONIC ORCHESTRA
Vincent Bates, *conductor*

Program

Gallop from The Comedians, op. 26

Dmitri Kabalevsky

Romeo and Juliet, Second Suite, op. 64

Sergei Prokofiev

Montagues and Capulets

The Child Juliet

Friar Laurence

Dance

Romeo at Juliet's before Parting

Dance of the Antilles Girls

Romeo at the Grave of Juliet

The King and I

Richard Rodgers

Compiled and transcribed by Robert Russell Bennett

Dance Rhythms for Orchestra, op. 58

Wallingford Reigger

Three Dances from The Bartered Bride

Bedrich Smetana

Polka

Furiant

Dance of the Comedians

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Symphonic Orchestra

Violin I

*Rachelle Hulme
Natalie Dixon
Paige Brallier
Aleece Magleby
Sarah K. Fuller
Shannon Lunt
Cara Germany
Sarah Marsh
Dawn Langlois
JoAnn Patterson
Craig Castle
Rebecca Van Vitert
Jenny Cutler
Michael Smith

Violin II

*Shalon Anderson
Kathryn Maier
Jennifer Perkins
Jill Nelson
Celeste Nash
Trina Neville
Spencer Lamoreaux
Michelle Mylroie
Michelle Stockman
Katie Zaccardi
Akiko Miyahira
Shirley Summersett Milner
Rebecka Wren
Lindsey Parry
Emily Briggs
Marilee Phillips
Janna Hughes
Laurie Evans

Viola

*Cynthia Taylor
Angela Speed
James Patterson
Camille L. Jolley

Camie Martin
Jessica Day
Amanda Harrison
Amy Benson
Daniel Wilcox

Cello

Dirk Pace
Quentin Spencer
Alisa Millar
Linnea Quast
Jamin C. Hoggard
Glade Roper

Bass

Greg DeVore

Piccolo

Rachel Farnsworth

Flute

*Diana Barch
Jenny Sittig

Oboe

*Andra White
Caralee Hansen

Clarinet

*Isaac S. Winkler
Marcie Morgan

Bass Clarinet

Stormi Chilcoat

Bassoon

*Julie Crosby

Saxophone

Drew Briney

Horn

*Benjamin Johnson
**Cynthia Munk
Kimberley Galyan
Linnie Wolf
Rachel Beier

Trumpet

*Samuel Pierce
Clarissa Christensen

Trombone

*Kent Leigh
Kurt Penfold
Nathan Alexander
Joseph A. Jensen

Tuba

*Joseph A. Jensen
Nathan Alexander

Harp

*Lindsey Tintie
Ami Griffiths

Piano

Allison Baker

Percussion

*Bradley Ross
Joseph A. Jensen
Nathan Alexander
Cynthia Munk
Benjamin Johnson
Linnie Wolf
Rachel Beier

* Principal

**Co-Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1996 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, *director*

Bryan Borough
Ronald Cruz
Mark Porcaro
Nathan Ruden
Matthew Smith
Lawrence Green

assisted by:
Michelle Bailey, *flute*
Susan Dayley, *viola*
Sandra Hatch, *voice*
Joseph Hill, *guitar*
David Jones, *alto recorder*

Program

Guitar Quartets
Reflexions
Emilio
Snow-Flakes

Pieter van der Staak

Suite Antique
Praeludium
Courante
Sarabande
Gavotte
Musette
Passacaille

Helmut Fackler

Il est Bel et Bon	Pierre Passereau (1509-1547)
Sonata in C Major Grave Allegro Largo e Staccato Allegro	Georg Philipp Telemann (1681-1767)
L'amarante, from Les Fleurs	Philibert Delavigne
Bachianas Brasileiras no. 5, Aria (Cantilena)	Heitor Villa-Lobos (1887-1959)
Cavatina, from The Deer Hunter	Stanley Myers (b. 1933)
Entr'act	Jacques Ibert (1890-1962)
Milonga (1980)	Enrique Cabezo
Selections from El Sombrero de tres picos	Manuel de Falla (1867-1946)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 2, 1996 - 9:00 P.M.
251 Tanner Building

JUNIOR RECITAL

Wendy Henson
horn

Student of
Laurence M. Lowe

Assisted by
Amy Latin, *piano*
Shirlee Pryor-Maxfield, *horn*
Robert Lee, *horn*
Amy Lee, *clarinet*
Crystal Shields, *flute*
Michelle Hansen, *oboe*
Amanda Bryan, *bassoon*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Konzert Nr. 1 D-Dur, Hob. VII d:3
Allegro
Adagio
Allegro

Joseph Haydn
(1732-1809)

Trios
Allegretto
Adagio - Allegro
Theme and Variations

Frederick Duvernoy
(1765-1838)

Intermission

Quintette

Jean Françaix

Andante tranquillo - Allegro assai

(b. 1912)

Tempo di marcia francese

Zweites Hornkonzert

Richard Strauss

Allegro

(1864-1949)

Andante con moto

Rondo - Allegro molto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 7:30 P.M.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Yizhak Schotten, *viola*

Assisted by
Katherine Collier, *piano*
Walter Birkedahl, *bass*
David Dalton, *viola*
Roger Drinkall, *cello*

Program

Parti Polonaise

Overture

Harlequinade

Le Ris

Rigidon

Combattans

Gigue

Georg Philipp Telemann
(1681-1767)

Märchenbilder, op. 113

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

Robert Schumann
(1810-1856)

Five Pieces from Romeo and Juliet

Introduction

The Young Juliet

Dance of the Knights

Balcony Scene

Mercutio

Prokofiev-Borissovsky
(1891-1953)

Intermission

Two Jamaican Pieces
From San Domingo
Jamaican Rumba

Benjamin-Primrose
(1893-1960)

Trio for Piano, Viola and Cello in A Minor, op. 114
Allegro
Adagio
Andante grazioso
Allegro

Johannes Brahms
(1833-1897)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 7:30 P.M.

de Jong Concert Hall

WIND SYMPHONY
Dr. David Blackinton, *conductor*

Program

Divertimento for Winds and Percussion

Roger Cichy

I. Exaltation

II. Follies

III. Remembrance

IV. Salutation

Zaparozhski "Cossack March"

S. Tvorum
ed. Donald L. Peterson

Dr. Donald Peterson, *conductor*

Amazing Grace

Frank Ticheli

Another Kind of Light

Murray Boren

"Premiere Performance"

Intermission

English Folk Song Suite

Ralph Vaughan Williams

I. March - "Seventeen come Sunday"

II. Intermezzo - "My Bonny Boy"

III. March - "Folk Songs from Somerset"

On An American Spiritual

David R. Holsinger

Zion

Dan Welcher

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WIND SYMPHONY

Oboe

Lara Saville
Valerie Nicol

English Horn

Kristine Baird

Bassoon

Melissa Bitter
April Christensen

Piccolo

Megan Bartholomew

Flute

Julie Stevens
Anne Montgomery
Kristin Parker

E♭ Clarinet

Sarah Kay

Clarinet

Sonia Barlow
Lea Saville
Stormi Chilcoat
Jon Schwartz
Marcie Morgan
Sarah Kay
Stephanie Zeller
David Solter
Peter Gessel

Bass Clarinet

Jessie Bunting
Sharla Winder

Contrabass Clarinet

Henrikka Rusten

Alto Saxophone

Jim Otto
Caleb Chapman

Tenor Saxophone

Jason Scoffield

Baritone Saxophone

Chris Bacon

Topeka, Kansas
Pasadena, California

Provo, Utah

Orem, Utah
Salt Lake City, Utah

Grand Rapids, Michigan
Denver, Colorado
Kaysville, Utah

Salt Lake City, Utah

Puyallup, Washington

Linden, Utah
Topeka, Kansas
Orem, Utah
Salt Lake City, Utah
Dugway, Utah
Puyallup, Washington
Orem, Utah
Red Lion, Pennsylvania
Orem, Utah

Penryn, California
Blackfoot, Idaho

Eagen, Minnesota

Orem, Utah
Derry, New Hampshire

Hoopers, Utah

Provo, Utah

French Horn

Brad Winscot
Sonja Gray
Laura Griffiths
Valerie Clark
Duane Andersen

Trumpet

Rick Winscot
Dawn Gifford
Todd Halverson
Amy Sanders
Samuel Pierce
David Folsom

Trombone

Will Findlay
Ryan Williams
David Stucki

Bass Trombone

Ben Cramer

Euphonium

Casey Smith
Elena Hansen

Tuba

Dan Bryce
Jeff Case

Percussion

Adam Holdaway
Lance LeVar
Jason Spiesman
Steve Lindsey
Julie Piper
Lisa Hardy

Piano

Lea Saville

Harp

Rebecca Clarke

Loveland, Colorado
Alpine, Utah
Yorba Linda, California
LaGrange, Kentucky
Laie, Hawaii

Whitehall, Montana
Provo, Utah
Spokane, Washington
Orem, Utah
Groton, Massachusetts
Farmington, Utah

Salt Lake City, Utah
Provo, Utah
Auburn, Washington

Washington DC

Oliver, B.C. Canada
Preston, Idaho

Orem, Utah
Tucson, Arizona

Pleasant Grove, Utah
Arkadelphia, Arkansas
Scottsdale, Arizona
Payson, Utah
Beaverton, Oregon
Delta, Utah

Topeka, Kansas

Salt Lake City, Utah

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 3, 1996 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Sonia Walker
violin

Student of
Harry Curby

Assisted by
Amy Wilson, *piano*
Lance Johnson, *harpsichord*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Violin Sonata No. 1 in D Major, op. 5
Grave
Allegro
Allegro

Arcangelo Corelli
(1653-1713)

Violin Sonata No. 4 in A Minor, op. 23
Presto
Andante scherzoso, più allegretto
Allegro molto

Ludwig van Beethoven
(1770-1827)

Concerto for Violin in E Minor, op. 64
Allegro, molto appassionato

Felix Mendelssohn
(1809-1847)

A special thank you to Paul Hart for the use of his baroque bow.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5, 1996 - 4:30 P.M.
de Jong Concert Hall

SOPHOMORE RECITAL
Cynthia Caldwell
piano and organ

Student of
Don Cook and Robin Hancock

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

Sonata No. 18 in E-flat Major, op. 31 no. 3
Allegro
Scherzo: Allegretto vivace
Minuetto and Trio: Moderato e grazioso
Presto con fuoco

Ludwig van Beethoven
(1770-1827)

II

from Consolations
No. 2 in E Major
No. 3 in D-flat Major

Franz Liszt
(1811-1886)

III

Prelude and Fugue in C Minor, BWV 549

Johann Sebastian Bach
(1685-1750)

IV

In dulci jubilo, BWV 608

Johann Sebastian Bach

Herliebster Jesu, op. 122 no. 2

Johannes Brahms
(1833-1897)

Ye Watchers and Ye Holy Ones (1976)
(Vigiles et sancti)

Wilbur Held

Sonne der Gerechtigkeit

Ernst Pepping
(1901-1981)

V

Partita X (1994)

Joseph Downing

Introduction

Theme

Variation I

Variation II

Variation III

Festal Flourish

Gordon Jacob
(1895-1984)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 5, 1996 - 7:30 P.M.
Madsen Recital Hall

BYU PERCUSSION ENSEMBLE
&
PANORAMIC STEEL
directed by Ron Brough

Program

Scherzo from Symphony No. 9	Ludwig van Beethoven/ H. Farberman
Stubernic	Mark Ford
Mudra	Bob Becker
	Rone Sparrow, <i>soloist</i>
Paddlocchia	Victoria Dolceamore
Mo' Pan	Aldwyn "Lord Kitchener" Roberts/ Tom Miller
Green Ballet	Vince Mendoza
2nd Position	
3rd Position	
Maple Leaf Rag	Scott Joplin/ Steve Popernack
Musical Volcano	Robert Greenidge

Percussion Ensemble

John Bradley
Joe Center
Diane Clarke
Lisa Hardy
Adam Holdaway
Rone Sparrow
Charles Steffes
Rebekka Stone
Rochelle Thomas

Panoramic Steel

Lorien Caldwell
Joe Center
Lisa Draper
Lisa Hardy
Reed Henry
Adam Holdaway
Jayna Larson
Richard Phillips
Julie Piper
Jordan Pusey
Rone Sparrow
Charles Steffes
Rochelle Thomas
Ed Webecke

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1996 - 12:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Kristine Baird

oboe

Student of

Geralyn Giovannetti

Assisted by

Mika Vincent, *oboe*

David Young, *harpsichord*

Monika Bowman, *violoncello*

Jill Winters, *piano*

Program

Sonata No. 2 in D Minor

Adagio

Allegro

Affettuoso

Allegro

George Frideric Handel

(1685-1759)

Concerto in C for Oboe and Orchestra

Allegro spiritoso

Andante

Rondo: Allegretto

Joseph Haydn

(1732-1809)

Intermission

Oboe Concerto (1948)

Allegro moderato

Andante

Vivace

Richard Strauss

(1864-1949)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 6, 1996 - 4:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Zarahemla Christopher
viola

Student of
David Dalton

Assisted by
Ray Pool, *piano*
Linda Watkins, *flute*
Laurie Madsen Snarr, *harp*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Deux Pièces pour alto et piano
Le Soir
Légende

Louis Vierne
(1870-1937)

Theme and Variations

Alan Shulman
(1915-1993)

Sonate pour flute, alto et harpe
Pastorale
Interlude
Final

Claude Debussy
(1862-1918)

Sonate op. 11, no. 4
I. Fantasie
II. Thema mit Variationen
III. Finale (mit Variationen)

Paul Hindemith
(1895-1963)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 5:30 P.M.
151 Tanner Building

JUNIOR RECITAL
Kristin Parker
flute

Student of
Elizabeth Ruppe

Assisted by
Diana Kummer, *piano*
Diane Bastian, *piano*
Jeremy Woolstenhulme, *cello*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in G Minor, from Il Pastor Fido

Vivace

Fuga da capella: Alla breve

Largo

Allegro ma non presto

Jeremy Woolstenhulme, *cello*

Antonio Vivaldi
(1678-1741)

Sonatine

Tendre

Souple

Clair

Darius Milhaud
(1892-1974)

Sonate in G Major, "Hamburg," Wtq. 133
Allegretto
Rondo: Presto

Carl Philipp Emanuel Bach
(1714-1788)

Intermission

Drei Musikalische Skizzen, op. 70
Impromptu
Barcarolle et Tarantella
Rêverie

Wilhelm Bernhard Molique
(1802-1869)

Sonatine

Henri Dutilleux
(b. 1916)

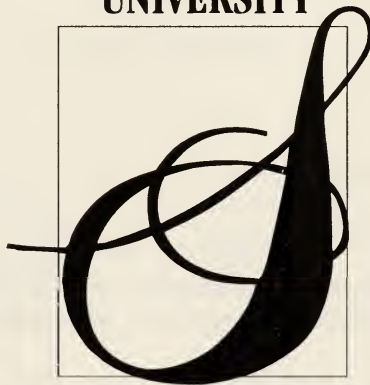
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BYU DEPARTMENT OF MUSIC

p r e s e n t s

CANTI con **BRIO**
A NEW CHOIR ON THE WASATCH FRONT

**BRIGHAM YOUNG
UNIVERSITY**



SINGERS

IN A JOINT CONCERT

Tuesday, April 9, 1996

7:30 p.m.

de Jong Concert Hall

BYU Harris Fine Arts Center

CANTI CON BRIO
&
BRIGHAM YOUNG UNIVERSITY SINGERS

Program

I

Rejoice, O Sing Praises to Heaven, op. 79, no. 1

Felix Mendelssohn
(1809-1847)

Behold, God the Lord Passed By, from *Elijah*

Felix Mendelssohn

II

L'Invitation au Voyage

John Corigliano
(b. 1938)

III

Frostiana

Randall Thompson
(1899-1984)

The Road Not Taken

The Pasture

The Telephone

A Girl's Garden

Choose Something Like a Star

Canti con brio

Ronald Staheli, *conductor*

Nora Hess, Sherida Jones, Randy Kempton; *accompanists*

Intermission

IV

Sing A New Song

Ronald Staheli
(b. 1947)

Sing Me To Heaven

Daniel Gawthrop
(b. 19)

V

The Rune of Hospitality

Alf Houkom
(b. 1935)

And What Is It We Shall Hope For
from *The Redeemer*

Robert Cundick
(b. 1926)

VI

Wishes for the Cloths of Heaven

Mack Wilberg
(b. 1955)

VII

Into the Woods
Finale to Act I
No One Is Alone

Stephen Sondheim
(b. 1930)

Brigham Young University Singers
Ronald Staheli, *conductor*
Cyndi Hawkins, James Margetts, Jared Anderson; *accompanists*

CANTI CON BRIO

SOPRANO

Eda Ashby
Diane H. Benson
Margo Edwards
Elizabeth Farnsworth
Mindy M. Flake
Christine C. Haruch
Nora Hess
Yvette Ward May
Ellen R. Nerdin
Lenore Odekirk
Alyssa Owens
Stephanie Smithson
Beverly Snow
Diana C. Van Wagenen
Leslie Walker
Mary Whipple

ALTO

Anne Adams
Lisa B. Baldwin
Barbara P. Bassett
Deborah Beeton
Colleen Butler
Caroline Call
Jan Corallo
Elaine M. Craig
Carol J. Crist
Ruth P. Crosland
Janet H. Fullmer
Kay M. Honaker
Sherida W. Jones
Ginger Moffitt
Delores Pettersson
Annette Samuelsen
Sandefur Schmidt
Kristin Smyth
Alice Warner
April A. Whiting

TENOR

Jason R. Baldwin
Dale Boman
Karl K. Christensen
Steve Everett
Phillip W. Hadfield
Greg Halliday
Bret Hess
Kendall Hess
Harold Jay Madsen
Ed L. McCracken
David P. McMurray
Gary Miner
Gary Phair

BASS

Jeff Adams
Craig Butler
Robert Crist
Joel Graham
Bart Farnsworth
Ronald C. Gunnell
Randy Honaker
Paul Johnson
Joseph J. Joyce
Randall Kempton
Robert L. Maxwell
Quin Monson
Steven Probert
Robert Prosch
Eric Samuelsen
Evan Whitaker
Jason Whiting

BRIGHAM YOUNG UNIVERSITY SINGERS

SOPRANO

Angela Dixon, *secretary*
Marni Hill, *social chair*
Joni Jensen, *section leader*
Tracy Madsen
Emily McCormick
Alisa Peterson
Elizabeth Pike, *section leader*
Teresa Pinegar, *historian*
Stacie Raddatz

ALTO

Diane Arnett, *section leader*
Melanie Baker
Tiffany Call
Stacie Haddock
Veronica Hanson
Cyndi Hawkins
Marci MacKay, *president*
Rebecca Strong
Tracy Turek, *section leader*
Emily Wood, *dress chair*

TENOR

Jared Anderson, *section leader*
David Dalley
Geoff Gibson
Tracy Hall
Adam Haws, *social chair*
James Margetts
Jonathan Moody
Steve Showalter, *section leader*

BASS

Randall Davis, *section leader*
Steve Dresen, *section leader*
Robert Gerlach
Taylor Holsinger
Rex Kocherhans
Trevor Lucas, *treasurer*
Andrew McKee
Michael Raddatz, *vice-president*
David Robertson
Joshua Shimizu
David Simmons
Shane Warby
Darren Watts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Janelle Hale

piano

Student of

Irene Peery

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Partita No. 2 in C Minor, BWV 826

Johann Sebastian Bach
(1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Gaspard de la Nuit

Maurice Ravel
(1875-1937)

Ondine
Gibet
Scarbo

Ständchen

Franz Schubert--Liszt
(1811-1886)

Erlkönig

Franz Schubert--Liszt
(1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 9, 1996 - 7:30 P.M.

Madsen Recital Hall

BRASS CHOIR/TROMBONE CHOIR

Scherzo

John Cheetham

Fugue in g minor

Johann Sebastian Bach
(1685-1750)

arr. Canadian Brass

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Mathew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Exhibition

Fisher Tull
(1936-1994)

Allegro

Lament: Allegro

Frolic: Allegro

Waltz: Tempo di Valse

Ballad: Andante

Finale: Allegro

Phil Kersh, *trumpet*
Adam Lambert, *trumpet*
Brad Barlow, *horn*
Todd Cahill, *trombone*
Karl Johnson, *bass trombone*

Divertimento No. 14 (K270)

Wolfgang A. Mozart
(1756-1791)

Allegro Molto

Andantino

Menuetto-trio

Presto

Duane Anderson, *horn*
Sonja Gray, *horn*
Barbara Johnson, *horn*
Terry Lee, *horn*

BYU Brass Choir

Fanfare for Canterbury Cathedral

David Sampson

Magnificat

Charles Theodore Pachabel Haislip

Jesu, Joy of Man's Desiring

Johann Sebastian Bach / Mills
(1685-1750)

Canzon septimi toni Noil

Giovanni Gabrieli
(1557-1612)

Combined Quintets

INTERMISSION

BYU Trombone Choir

Cathedral Music - Seek Ye The Lord

Thomas Beversdorf Kagarice

Sonata

Daniel Speer
(1637-1707)

Toccata

Girolamo Freccobaldi / Kagarice
(1538-1643)

Scarborough Fair

Bill Reichenbach

Finlandia

Jean Sibelius / McDunn
(1865-1957)

Trombone Choir

Michelle Jensen Lambert

Vincent Han

Will Findlay

Todd Cahill

Curtis Winters

Ryan Williams

David Stucki

Matt Reynolds

Kent Leigh

Ben Shawcroft

Stacey Simmons

Elizabeth Cannon

Matt Hardey

Bass Trombone

Daniel Smith

Richard Stacey

Nathan Alexander

Ben Cramer

Karl Johnson, *principal*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.

de Jong Concert Hall

SYMPHONIC BAND
Don L. Peterson, *conductor*

Program

Slava!

Leonard Bernstein
arr. Clare Grundman

Trauermusik

Richard Wagner
edited by John Boyd

Deo Gracia

Guy Wolfenden

I. Coronation March

II. Andante con moto

III. Allegro

Mannin Veen

Haydn Wood

David Pickering, *organist*

Intermission

Selections from "Les Miserable"

Claude-Michel Schonberg
arr. Warren Barker

Salvation is Created

Tchesnokoff
arr. Bruce Housknecht

Newfoundland Rhapsody

Howard Cable

conducted by Michael Tucker, graduate assistant

English Dances (set one)

Malcom Arnold
arr. Maurice Johnstone

I. Andantino

II. Vivace

III. Mesto

IV. Allegro risoluto

SYMPHONIC BAND

Oboe

*Elizabeth Young
Kathy Skarda
Dave Billings - E.Horn

Bassoon

*Erinn Murray
Leslie Huber
Jennifer Stevens

Flute

*Kristin Clawson
Laurie Halgren
Christy Porter
Jennifer Greco
Kristy Larsen - Piccolo
Kaylie Brown
Jennifer Van Eizenga
Janice Ipson
Catherine Hawkins

Clarinet

*Sarah Bender
Porter Bassett
Heidi Sensinger - Eb cl.
Janette Jeffress
Julie Adamson -2nd
Kimberly Berry
Kate Hooley
Melinda Robinson
Andrew Briney
Jenn Fairborn - 3rd
Julie Sutton
Denise Stephens
Christina Lewis
Kim Nuttall

Bass Clarinet

*Douglas Paul
Greg Hendricks
Stacy Hamilton
Emily Sadler - Contra bass

Saxophone

*Pete Swiderski
Geoffrey Lamb - 2nd Alto
Fabian Losso - Tenor
Alisa Penfold - Baritone

French Horn

*AnnaLee Pearson
Gina Wallace
John Tobler - 2nd
Kristin Wheeler - 3rd
Emily Camacho - 4th
Bryant Smith

Cornet

*Matt Young
Clarissa Christensen
Seth Baldwin -2nd
Russell Zaugg
Ryan Scott
Lucy Yetter
James Chipman - 3rd
Amy Gold
Richard Bragdon

Trumpet

*Joel Neves
Peter Broadbent

Trombone

*Matt Reynolds
Curtis Winters
Ben Shawcroft - 2nd
Jonathan Smart
Matt Hardy
Thomas McGill - 3rd
Scott Pippin
Stacey Simmons
Richard Stacey

Tuba

*Joseph Jensen
Brigham Morgan
Rob Cloward
Ryan Rowan

Euphonium

*Debra Palmer
Shelby Brewer
Brian Croxall
Willie Lyu

Percussion

*Shane Fillmore
John Bradley
Rob Ringger
Michael Tucker

* principal

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.

Madsen Recital Hall

STUDENT CHAMBER MUSIC

Program

String Quartet
Assez Vif

Ravel

Rachel Bakes, *violin*
Tricia Meilstrup, *violin*
Cynthia Covington, *viola*
Annaliese Lau, *cello*

Serenade, op. 10
Rondo - Allegro vivace

Dohnanyi

Kristen Koralewski, *violin*
Richard Brown, *viola*
Shannon Oar, *cello*

Piano Trio, op. 70, no. 1 "Ghost"
Largo assai ed espressivo

Beethoven

Chris Baker, *violin*
Wen Bin Zhao, *cello*
Craig Jorgenson, *piano*

String Quartet
Animé et tres decide

Debussy

Victoria Ferris, *violin*
Mihaela Ganea, *violin*
Travis Dastrup, *viola*
Sariah Mourik, *cello*

Fantasie for Harp and Violin

Saint-Saëns

Alison Richards, *violin*
Julianne Jackson, *harp*

Duo for Two Violins, op. 56

Prokofiev

Arian Goodman, *violin*
Sonia Walker, *violin*

Piano Trio in Eb Major, op. 100
Andante con moto

Schubert

Becky Wright, *violin*
Jeremy Woolstenhulme, *cello*
Ryan Larson, *piano*

Piano Quintet in F Minor, op. 34
Scherzo

Brahms

John Gardner, *violin*
Ellen Jacob, *violin*
Zara Christopher, *viola*
Emma Farnsworth, *cello*
Ryan Murphy, *piano*

String Quartet in F Major, op. 96 "American"
Molto vivace

Dvorak

Celestia Feliz, *violin*
Saralyn Baxter, *violin*
Mike Malstrom, *viola*
Kristiana Dahlquist, *cello*

Quintet
Allegro ma non troppo

Schubert

Ingrid Scherer, *violin*
Matt Oshida, *violin*
Angie Stephenson, *viola*
Eddie Stephenson, *cello*
Shannon Oar, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, April 10, 1996 - 7:30 P.M.

151 Tanner Building

FOLK MUSIC ENSEMBLE

Program

Group 1

Oh, Atlanta
Not For Long
Aly's Waltz
Stars N' Stripes
When You Say Nothing At All
Troublesome Creek
Irish Medley

Music in the Glen/The Humours of Scariff/The Otter's Holt

Group 2

Under the Double Eagle
I've Just Seen A Face
Shady Grove
Kansas City Railroad Blues
We and the Moon are Neighbors
Wichita
The Weight
Here I Am

Auditions for Folk Music Ensemble are held every Fall and Winter semester on the first Tuesday of classes from 3:00-5:00 in the North Foyer of the de Jong Concert Hall, 4th level.

Tour auditions are held just after Thanksgiving every Fall semester. If you sing, play piano, guitar, "fiddle", mandolin, harmonica, banjo, dulcimer, percussion or ANYTHING, come audition and join the fun! Look for Music 329R in the class catalog.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 11, 1996 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE
Ron Simpson, *director*

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers and record industry and publishing professionals. The writers may choose to write in any current style monitored and charted by the music industry.

Some of tonight's student writers are showing their first songs, while others have considerable prior experience. Collaboration is encouraged, and all vocals must be presented live, but not necessarily performed by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed below will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Christi Alton	Steven Hancock	Erik Orton	Michael Thompson
Briton Barker	Simon Hill	Collin Peterson	Mark Veldevere
Andrea Beck	Manny Hull	Courtney Pixton	Sarah Wilkes
Michelle Brady	Jon Humberstone	Joshua Rose	Andrew Wright
Kent Curtis	Michael Johnson	Ray Smith	Diann Young
Andrea Eastmond	Matthew Lenhardt	David Smith	Lisa Zimmerman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 11, 1996 - 9:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kaarin J. Safsten
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin Hancock, *piano*
Veronica Hanson, *soprano*
Ryan May, *violin*
Jan Yarrington, *violin*
Angel Stephenson, *viola*
Liz Dixon, *cello*
Douglas Bush, *organ*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

from **Stabat Mater**

Giovanni Pergolesi
(1710-1736)

1. Stabat mater dolorosa
8. Fac, ut ardeat cor meum
9. Sancta mater, istud agas
12. Quando corpus morietur

II

from **Les Nuits d'Été**

Hector Berlioz
(1803-1869)

1. Villanelle
2. Le Spectre de la Rose
6. L'Île inconnue

III

from **Hermit Songs**

Samuel Barber
(1910-1981)

1. At Saint Patrick's Purgatory
2. Church Bell At Night
3. St. Ita's Vision
7. Promiscuity
5. The Crucifixion
9. The Praises of God

IV

from **Das Knaben Wunderhorn**

Gustav Mahler
(1860-1911)

Hans und Grethe
Wo die schönen Trompeten blasen
Scheiden und Meiden
Lob des hohen Verstands

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Linda Watkins
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonate pour flûte, alto, et harpe
Lento
Tempo di minuetto
Allegro moderato ma risoluto

Claude Debussy
(1862-1918)

Laurie Madsen Snarr, *harp*
Zarahemla Christopher, *viola*

Sonata
Allegretto malincolico
Cantilena
Presto giocoso

Francis Poulenc
(1899-1963)

Intermission

Madrigal

Philippe Gaubert
(1879-1941)

Sonata in A Major

Allegretto ben moderato

Allegro

Recitativo-Fantasia

Allegretto poco mosso

César Franck

(1822-1890)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:00 P.M.
de Jong Concert Hall

BRASS CHAMBER ENSEMBLE
Dr. Daniel Bachelder, *director*

Scherzo

John Cheetham

Fugue in G Minor

Johann Sebastian Bach/Mills
(1685-1750)

Amy Sanders, *trumpet*
Robert C. Griffin, *trumpet*
Matthew Croft, *horn*
Nicole Lee, *trombone*
D. Brooks Bryce, *tuba*

Quartet for Four Trombones

Leslei Bassett

Will Findley, *trombone*
Ryan Williams, *trombone*
David Stucki, *trombone*
Ben Cramer, *trombone*

UNIVERSITY BAND
Randall L. Beach, *conductor*

March, from 1941

John Williams --Lavender

They Led My Lord Away

Adonirum J. Gordon--Allen

Concert Rhumba

Ted Peterson

Cajun Folk Songs

Frank Ticheli

University Band Personnel

Flute

Emem Akpan
Jennifer Amatangelo
Jennifer Baker
Megan Brashear
Andrew Briney
Emily Bushman
Elizabeth Clayton
DeAnna Dean
Laura Evans
Lynn Goodsell
Karen Hornberger
Laurel Hornberger
Jessica Hubbard
Eryn Lambert
Jennifer Lambert
Marrilee Manwaring
Kristi Marshall
Lisa Mathews
Jennifer Monson
Valerie Munns
Keri O'Bryant
Hilary Pope
Leslie Ricks
Tina Robison
Amanda Shields
Amy Taylor
Erin Wood

Clarinet

Greg Anderson
Doug Camacho
Aimee Claverie
Bob Craig
Neldon Hadfield
Jill Hansen
Cherie Jones

Janet Knutti
Megan Lindley
Bethanie Post
Suzanne Reeve
Corrine Walker
Gina Wallace
Melanie Watson
Curtis Winters
Lon Young

Oboe

Jennifer Busselberg
Carmen Durland
Matt VanDam

Bassoon

Richard Bragden
Jeff Case
Sarah Warner

Bass Clarinet

Jeff Moyes

Alto Saxophone

Jenny Cannon
Amy Chaston
Chad Guerra
Brent Pitcher
Karissa Moll
Amanda Stark
Heather Willson
Robert Wilson

Tenor Saxophone

Jessica Hannan
Monica Scott

Bari Saxophone

Adam Clark

Trumpet

Erin Bennett
Brent Carlton
Frances Graham
Spencer Holt
Abbie Lester
Timothy Mauery
Vernon Mauery
Eric Morgan
Ron Scoville
Ray Stewart
Emily Stoddard
Aaron Ward
Kevin Warner
Mike Whiteley
Benjamin Winzenz

French Horn

Emily Camacho
Elizabeth Coleman
Dorthy Hornberger
Rebecca Nevin
Anna Lee Pearson
John Sutherland
Brandon Wright

Trombone

Sarah Bender
Candace Harshberger
Katherine Irvine
Curtis Marshall
Melanie Newbold
J. Dustin Oslund
Dirk Pace
Sam Packard
Janette Priddis
Andrew Schmidt
Dan Smith
Teresa Smith

Baritone/ Euphonium

Alaska Franklin
Andrew Hassell
Matthew Lewis
Gary Rex

Tuba

Rebecca Brammer
Ryan Rowan
Andrew Smith
Lelia Williston

Percussion

Kim Anderson
Lauralynn Jensen
Bart Olson
Debra Palmer
Richard Phillips
David Ward

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL
Vanessa Munns Quigley
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Emily Wood, *mezzo soprano*
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Nice, che fa? che pensa?

Nice, che fa? che pensa?

Se pensate che mi moro

Ahi! Per maggior mio duolo

Verrá, si verrá chi adoro

Ma so ben ch'il mio tesoro lacrimar

George Frideric Handel
(1685-1759)

Italien

Sehnsucht

Verlust

Die Nonne

Fanny Mendelssohn Hensel
(1805-1847)

Maiglöcken

Grüss

Herbstlied

Felix Mendelssohn
(1809-1847)

with Emily Wood, *mezzo soprano*

Air champêtre
Lune d'Avril
Quelle aventure!
Le sommeil
Ba. Be, Bi, Bo, Bu
La petite servante

Francis Poulenc
(1899-1963)

Steal Me Sweet Thief
from **The Old Maid and the Thief**

Gian Carlo Menotti
(b. 1911)

Loveliest of Trees
Heart! We will forget him!
Bee! I'm expecting you!
i carry your heart
I can't be talkin' of love

John Duke
(1899-1984)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 12, 1996 - 7:30P.M.
151 Tanner Building

SENIOR RECITAL
Loran Edward Stephenson
cello

Student of
Roger Drinkall

Assisted by
Holly Miller, *piano*
Angela Stephenson, *viola*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Arioso	Johann Sebastian Bach (1685-1750)
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Duet for Viola and Cello "mit zwei obligaten Augengläsern"	Ludwig van Beethoven (1770-1827)
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Sonata No. 4 in C Major, op. 102, no. 1 Andante - Allegro Adagio - Tempo d'Andante - Allegro Vivace	Ludwig van Beethoven
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Intermission

Sonata in G Minor, op. 65 Allegro moderato Scherzo: Allegro con brio Largo Finale: Allegro	Frédéric Chopin (1810-1849)
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In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Lisa Hardy
percussion

Student of
Ron Brough

Assisted by
Amy Lattin, *piano*
Brad Barlow, *french horn*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Tambourin Chinois

Fritz Kreisler/G.H. Green
(1875-1962)

Eight Pieces for Four Timpani
Improvisation
Saeta
March

Elliott Carter
(b. 1908)

Joplin on Wood

Harry Breuer
(1901-1989)

Hornvibes
Fantasy
Riffs
Elegy

Verne Reynolds
(b. 1926)

Morris Dance

William Kraft
(b. 1923)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 2:00 P.M.
251 Tanner Building

JUNIOR RECITAL
Angela Cooley
string bass

Student of
Walter Birkedahl

Assisted by
Zabel Ouzounian, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Grave	Evaristo Felice dall' Abaco (1675-1742)
Sonata Mvt. 1	Thom Herlin (b. 1969)
Sonata in D Major, D. 384 Allegro molto Andante Allegro Vivace	Franz Schubert (1797-1828) transcribed by Walter Birkedahl
Melodie	Giovanni Bottesini (1821-1889)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 2:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Laurie Madsen Snarr
harp

Student of
Lysa Rytting

Assisted by
Dianna Rhodes, *viola*
Linda Watkins, *flute*
Zara Christopher, *viola*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Paraphrase on Liszt's Second Hungarian Rhapsody

Franz Liszt--Salzedo
(1811-1886)

Elegiac Trio

Sir Arnold Bax
(1883-1953)

Sonate

Claude Debussy
(1862-1918)

II. Interlude

III. Finale

pause

Danses

Claude Debussy
(1862-1918)

- I. Danse sacrée
- II. Danse profane

String Quartet

Victoria Ferris, *violin*
Mihaela Ganea, *violin*
Travis Datrup, *viola*
Sariah Mourik, *cello*

Impromptu, op. 86

Gabriel Fauré
(1845-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13 , 1996 - 6:00 P.M.

Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Andersen

viola

Student of
David Dalton

Assisted by
Ray Pool, *piano*
Joanna Oshida, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

A Greeting Cadenza for William Primrose

Juan Orrego-Salas

Der Schwanendreher

Paul Hindemith

Zwischen Berg und tiefem Tal

Nun laube, Lindlein laube

Seid, irh nicht der Schwanendreher

Huella

Aguirre-Heifetz-Primrose

Ao pé da fogueira

Valle-Heifetz-Primrose

Harold en Italie

Hector Berlioz

1. Harold aux Montagnes

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 13, 1996 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

CONCERT CHOIR

Mack Wilberg, *conductor*

WOMEN'S CHORUS

Tracy Turek, *conductor*

MEN'S CHORUS

Mack Wilberg, *conductor*

Program

Hungarian March
from *La damnation de Faust*

Arr. Hector Berlioz
(1803-1869)

Intermezzo
from *Cavalleria rusticana*

Pietro Mascagni
(1863-1945)

Death and Transfiguration, op. 24

Richard Strauss
(1864-1949)

Philharmonic Orchestra
Bryce Rytting, *conductor*

Intermission

The Testament of Freedom

Rnadall Thompson
(1899-1984)

The God who gave us life
We have counted the cost
We fight not for glory
I shall not die without a hope

Four American Folk Hymns

arr. Mack Wilberg

Saints Bound for Heaven
Death Shall Not Destroy My Comfort
We'll Shout and Give Him Glory
Come, Thou Fount of Every Blessing

Combined Choirs and Philharmonic Orchestra
Mack Wilberg, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 16, 1996 - 5:00 P.M.

Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn Barrus, *director*

Soloists:

Dr. Jeffrey Shumway

Barry Hillam

Martha Thompson

Emily Brown

Victoria Ferris

Rosalie Lund

Clark Burnside

Program

Concerto for Piano and Orchestra in G Major, K. 453

Wolfgang A. Mozart

Allegro

Andante

Andante, Finale - Presto

Dr. Jeffrey Shumway, *piano*

Concerto for Trumpet and Orchestra in E-flat

Johann Nepomuk Hummel

Allegro ma non troppo

Barry Hillam, *trumpet*

Sinfonia Concertante

Wolfgang A. Mozart

for Violin, Viola, and Orchestra, K. 374

Allegro

Martha Thompson, *violin*

Emily Brown, *viola*

Poeme for Violin and Orchestra

Victoria Ferris, *violin*

Ernest Chausson

Tzigane for Violin and Orchestra

Rosalie Lund, *violin*

Maurice Ravel

Jazz Concerto for Clarinet and Orchestra

Clark Burnside, *clarinet*

Artie Shaws

Brigham Young University Department of Music Presents

UNIVERSITY CHORALE

Randall Kempton and Steve Dresen, *directors*

Tuesday, April 16, 1996

7:30 P.M.

de Jong Concert Hall

UNIVERSITY CHORALE
Spring Concert

Program

Great and Glorious

attributed to Franz J. Haydn
arr. Charles Manney

Kalotini Latu and Teresa Fairbanks, *piano*

Brother James's Air

Brother James Macbeth Bain--Jacob

The Lord Is My Shepherd

John Rutter
(b. 1945)

Kristine Baird, *oboe*
Ami Griffiths, *harp*

BIRDSONGS

Of Crows and Clusters

Norman Dello Joio
(b. 1913)

Kalotini Latu and Yee-Ok Kim, *piano*

The Blue Bird

Charles V. Stanford
(1852-1924)

Sing a Song of Sixpence
from Five Childhood Lyrics

John Rutter

University Chorale, evening section
Randall Kempton, conductor

All Creatures of Our God and King

arr. Leroy Robertson
(b. 1920)

Kalotini Latu, *organ*
Sam Pierce and Matt Young, *trumpet*
Nathan Alexander, *trombone*
Dwayne Anderson and Barbara Johnson, *horn*
Jeff Case, *tuba*

Dixit Dominus (from Vesperae solennes de confessore, K. 339)

W.A. Mozart
(1756-1791)

Annalise Carlquist, *piano*

Liz Pike, *soprano*

Tracy Turek, *alto*

Adam Haws, *tenor*

Shane Warby, *bass*

Laudate Dominum (from K. 339)

W.A. Mozart

Jen Wilcox and Anna Nelson, *piano*

Liz Pike, *soprano*

Saul

Heinrich Schültz
(1585-1672)

Kalotini Latu, *organ*

Saul

Egil Hoveland
(b. 1924)

Kerri Cromar, *organ*

Todd Davies and Alma Schurig, *narrators*

I Gondolieri

Gioacchino Rossini
(1792-1868)

Jim Margettes, *piano*

The Gondoliers (Finale from "The Gondoliers")

Sir Arthur Sullivan
(1842-1900)

Jim Margettes and Annalise Carlquist, *piano*

University Chorale, morning section

Steve Dresen, conductor

Instrumentalists for Schütz and Rutter

Violin

Ryan May
Heidi Keith
Mindy Baumgarten
Adrienne Miller

Viola

Daniel Wilcox
Cynthia Taylor
Amy Benson

Cello

Karen Knudsen
Lindsay Slade
Jeri Lynn Chatfield
Dirk Pace

Trombone

Nathan Alexander
Mark Folly
David Stucki
Ryan Williams

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 1, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Rebecca Arnold
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in G Minor, Hob. XVI/44; L. 32
Moderato
Allegretto

Joseph Haydn
(1732-1809)

Partita No. 1 in B-flat Major
Prelude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

Johann Sebastian Bach
(1685-1750)

Intermission

Quejas Ó La Maja Y El Ruosenoz
(Laments or The Maiden and The Nightingale)

Enrique Granados
(1867-1916)

Nocturne in C Minor, op. 48, no. 1

Frédéric Chopin
(1810-1849)

Voiles
(Sails)

Claude Debussy
(1862-1918)

La Fille aux cheveux de lin from Préludes, Book I
(The Girl with the Flaxen Hair)

Claude Debussy

Jardins sous la pluie
(Gardens in the rain)

Claude Debussy

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May, 9 1996 - 7:30 P.M.
Madsen Recital Hall

RECITAL
Kathryn Madsen

Student of
LeeAnn Morgan

Program

Sonata for Viola and Piano, op. 147
Moderato
Allegretto

Dmitri Shostakovich
(1906–1975)

Two Pieces for Viola D'Amore and Harpsicord

Henry Casadeseus

Concerto for Viola
Allegro
Adagio ma non troppo
Vivace

David Gyula

Six Studies in English Folksong

Ralph Vaughan Williams
(1872–1958)

In memory of Rex E. Lee
With special thanks to Merrill J. Bateman

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 16, 1996 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Carole C. Bradshaw
piano

Student of
Irene Peery

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata, op. 101	Ludwig van Beethoven
Etwas lebhaft und mit der innigsten Empfindung	(1770-1827)
Lebhaft. MarschmaSig	
Langsam und sehsuchtvoll	
Geschwinde, doch nicht zu sehr, und mit Entschlossenheit	

pause

Sonata in D Minor (L. 168)	Domenico Scarlatti
Sonata in D Minor (L. 366)	(1685-1757)
Sonata in A Major (L. 238)	
Sonata in A Major (L. 495)	

Prelude in G# Minor, op. 32, no. 12	Sergei Rachmaninoff
Prelude in E-flat Major, op. 23, no. 6	(1873-1943)
Prelude in G Minor, op. 23, no. 5	

Tango in D	Isaac Albeniz
	(1860-1909)

Allegro de Concierto	Enrique Granados
	(1867-1916)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 17, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Susan Alexander Boren, *soprano*

Assisted by
Robin Hancock, *piano*

Program

- | | |
|---|---|
| Five Holy Sonnets of John Donne
Thou Hast Made Me
At the Round Earth's Imagined Corners
Oh My Blacke Soule
Batter My Heart
Death, Be Not Proud | Murray Boren
(1950) |
| Three Scriptural Songs
Trust in The Lord
In Thee, O Lord, Do I Put My Trust
Rejoice, O My Heart | Robert P. Manookin
(1918) |
| The Tops of the Mountains, from <i>The Restoration</i> | Merrill Bradshaw
(1929) |
| Hymn Arrangements
A Poor Wayfaring Man of Grief
O Love That Glorifies the Son
How Great Thou Art | Coles—arr. Boren
Wheelwright—arr. Boren
Hine—arr. Boren |

Three Spiritual Songs
Weepin' Mary
Eternal Day
Wondrous Love

David Fletcher
(1959)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 18, 1996 - 1:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Helen-Louise Johnson
soprano; lyric-coloratura

Student of
Shirley Westwood
Recital Coach
Clayne Robison

Assisted by
Carole Bradshaw, *piano*
Robin J. Hancock, *piano*
Susan Haderlie, *mezzo soprano*
Jan Yarrington, *violin*

In Partial fulfillment of the requirements for
the degree Master Of Music

Program
Art Songs by Opera Composers

I

Hat gesagt bleibt's nicht dabei, op. 36, no. 3
Einerlei, op. 69, no. 3
Schlagende Herzen, op. 29, no. 2

Richard Strauss
(1846-1949)

II

Chanson d'Avril
Ouvre Ton Coeur

Georges Bizet
(1835-1875)

III

Sérénade

Charles Gounod
(1818-1893)

Élégie

Jules Massenet
(1842-1912)

with Jan Yarrington, *violin*

IV

La Regata Veneziana
La Pesca

Gioacchino Rossini
(1792-1868)

with Susan Haderlie, *mezzo soprano*

V

Terra e Mare
Salve Regina
Morire?
Siole e Amore

Giacomo Puccini
(1858-1924)

VI

The Crucifixion
The Daisies
Why do They Shut Me Out of Heaven

Samuel Barber
(1910-1981)
Aaron Copland
(1900-1990)

VII

Songs of Dedication

with Carole Bradshaw, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May, 18 1996 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Joanne Elizabeth Taylor

Student of
Dr. J. Arden Hopkin

Assisted by
Dr. Robin Hancock, *piano*
Billy Zhao, *cello*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Im Grünen
Abendlied
Die Nonne

Felix Mendessohn
(1809–1847)

Fanny Mendelssohn Hensel
(1805–1847)

Kommt ein schlanker Bursch gegangen (*Der Freischutz*)

Carl Maria von Weber
(1786–1826)

Solo Cantata for soprano and continuo, op. 10
recitative: Manca pur quanto sai
aria: Benché tradita io sia
recitative: Inventa nuove frodi
aria: All' amor mio

George Fredrich Handel
(1685–1759)

Quatre chansons de jeunesse:

Pantomime

Clair de lune

Pierrot

Apparition

Claude Debussy

(1862–1918)

Three Elizabethan songs:

Spring

Winter

Diaphenia

Dominick Argento

(1927–)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, May 18, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Heidi Keith
violin

Student of
Barbara Williams

Assisted by
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata No. 3 in E-flat Major, op. 12
Allegro con spirito
Adagio con molt' espressione
Rondo
Allegro molto

Ludwig van Beethoven
(1770-1827)

Sonata No. 1 in G Minor, unaccompanied
Fuga: Allegro

Johann Sebastian Bach
(1685-1750)

Concerto in D Major, op. 35
Moderato nobile
Romance: Andante
Finale: Allegro assai vivace

Erich Wolfgang Korngold
(1897-1957)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 21, 1996 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Alison Richards, *violin*

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, *piano*
Julianne Jackson, *harp*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Fantaisie for violin and harp, op. 124

Camille Saint-Saens
(1835-1921)

Sonata in E Minor K. 304
Allegro
Menuetto

Wolfgang Amadeus Mozart
(1756-1791)

Sonate in E
Ruhig bewegt
Langsam—Sehr lebhaft

Paul Hindemith
(1895-1963)

Pause

Concerto No. 3 in B minor, op. 61

Camille Saint-Saens

All non troppo

(1835-1921)

And quasi alltto

Molto moderato e maestoso—All non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, May 28, 1996 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Laurisa Ward

piano

Student of

Dr. Irene Weiss Peery

**In partial fulfillment of the requirements for
the degree Master of Music**

Program

Sonata in D Major, K. 576

Allegro

Adagio

Allegretto

Wolfgang Amadeus Mozart

(1756–1791)

Sonata No. 2 in Bb Minor, op. 35

Grave – Doppio movimento

Scherzo

Marche Funebre

Finale – Presto

Frédéric François Chopin

(1810–1849)

3 Ghost Rags

Graceful Ghost Rag

Dream Shadows

The Poltergeist

William Bolcom

(1938–)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, May 29, 1996
Madsen Recital Hall

SENIOR RECITAL
David Cannon Brooks, *piano*

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Scherzo in B-flat Minor, op. 31	Frédéric Chopin (1810-1849)
Sonata in E-flat Major, op. 81a (Les Adieux) Adagio-Allegro Andante Espressivo Vivacissimamente	Ludwig van Beethoven (1770-1827)
12 Varitions on "Ah, vous dirai-je, Maman"	Wolfgang Amadeus Mozart (1756-1791)
Le tombeau de Couperin Prélude Forlane Rigaudon Minuet Toccata	Maurice Ravel (1875-1937)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 4, 1996 - 7:30 P.M.

Madsen Recital Hall

GRADUATE RECITAL

Arthur T. Johnson

piano

Student of

Irene Peery

In partial fulfillment of the requirements for the degree

Master of Music

Program

Toccata in E Minor, BWV. 914

Johann Sebastian Bach
(1685-1750)

Sonata No. 32 in C Minor, op. 111

Ludwig van Beethoven
(1770-1827)

Maestoso--Allegro con brio ed appassionato

Arietta: Adagio molto semplice e cantabile

Prelude in B-flat Major, op. 23, no. 2

Sergei Rachmaninoff
(1873-1943)

Noël, from Vingt regards sur l'enfant Jésus

Olivier Messiaen
(1908-1992)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 4, 1996 - 7:30 P.M.

Provo Tabernacle

JUNIOR RECITAL
Leilani Marie Parente, *viola*

Student of
Dr. Clyn Barrus

Assisted by
Marinda Peterson Bennion, *violin*
Diana Kummer, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Suiten Für Bratsche Allein, op. 131, No. 1

Molto Sostenuto

Vivace

Andante Sostenuto

Molto Vivace

Max Reger

(1873-1916)

Passacaglia

George Frideric Handel--Halvorsen

(1685-1759)

Marinda Peterson Bennion, *violin*

pause

Concerto

Moderato ma risoluto

Andante sostenuto

Allegro

Tibor Serly

(1901-1978)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 6, 1996 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Lindsay Michelle Gray, *piano*

Student of
Paul C. Pollei

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in G Major, L. 388	Domenico Scarlatti
Sonata in A Major, L. 345	(1685-1757)
Sonata in C Major, op. 2, No. 3	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio	
Scherzo: Allegro	
Allegro assai	
Sonatine	Maurice Ravel
Modéré	(1875-1937)
Mouvement de menuet	
Animé	
Funerailles	Franz Liszt
Transcendental Etude, No. 10 in F Minor	(1811-1886)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 8, 1996 - 1:00 P.M.

Madsen Recital Hall

JUNIOR RECITAL

Rone Sparrow

percussion

Student of

Ron Brough

Assisted by

Randall Beach, *glockenspiel and bass drum*

Ron Brough, *vibraphone*

Lisa Hardy, *marimba*

Adam Holdaway, *songbells*

Laurisa Ward, *piano*

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Monograph IV

Richard Gipson
(b. 1949)

Fantasy Variations

Darren Duerden
(b. 1963)

Mudra

Bob Becker
(b. 1947)

assisted by Randall Beach, Ron Brough, Lisa Hardy, and Adam Holdaway

Looking Back

David Friedman
(b. 1944)

4 Verses for Timpani

Ode

Dactyl

Song

Free

Murray Houllif
(b. 1948)

Valse Brillante

George Hamilton Green
(1893-1970)

assisted by Laurisa Ward

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 11, 1996 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Holly Miller Jones
piano

Student of
Dr. Irene Peery

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Moment Musicaux, op. 16	Robert Schumann
No. 3 Allegro moderato	(1810-1856)
No. 4 Moderato	
No. 5 Allegro vivace	
Selections from Sonatas and Interludes for Prepared Piano	John Cage
First Interlude	(1912-1992)
Sonata VI	
Sonata V	
Italian Concerto, BWV 971	Johanne Sebastian Bach
Allegro	(1685-1750)
Andante	
Presto	

Sonata, op. 109

Vivace–adagio espressivo

Prestissimo

Gesangvoll, mit innigster Empfindung

(“singing with inner sensitivity”)

Ludwig van Beethoven
(1770-1827)

Suggestions Diabolique

Sergei Prokofiev
(1891-1953)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 12, 1996 - 7:30 P.M.

Madsen Recital Hall

SENIOR RECITAL

Jared L. Anderson

piano

Student of

Jeffrey Shumway

**Required for the degree Bachelor of Music with a major in
Performance and Pedagogy**

Program

Toccata in G Major BWV 916

Johann Sebastian Bach
(1685–1750)

Sonata in D Major, op. 10 no. 3

Ludwig van Beethoven
(1770–1827)

Presto

Largo e mesto

Menuetto: Allegro

Rondo: Allegro

Concert Etude in F-sharp Major, op. 36

Edward MacDowell
(1861–1908)

Two Preludes, from *Preludes, Book II*

Claude Debussy
(1862–1918)

Canope

La Puerta del Vino

Ballade No. 2 in F Major, op. 38

Frédéric Chopin
(1810–1849)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 13, 1996 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Irene Peery
piano

Program

Fantasia in F Minor, op. 103
Daniel Olsen and Allison Baker
Franz Schubert
(1797-1828)

Concerto in D Minor, op. 47
Allegro moderato
Nadine Castlemain, *piano*
Becky Johnson, *violin*
Jean Sibelius
(1865-1957)

Wedding Day at Trolldhaugen
(arr. by Jeffry and Ronald Marlowe)
Emily McKellar and Janalyn Holman
Edvard Grieg
(1843-1907)

Beautiful Galatea Overture
(arr. by N. Jane Tan)
Janalyn Holman, Kalo Latu, Mafileo Latu
Melba Latu, Rachel Fugal
Franz von Suppe
(1819-1895)

Bel Piacere
David Pickering, *piano*
Kim Keller, *voice*
George Frederick Handel
(1685-1759)

How Could I Ever Know?
(from "The Secret Garden")

Lucy Simon, music
Marcia Norman, lyrics

David Pickering, *piano*
Kim Keller, *voice*

Barcarolle

Sergei Rachmaninoff
(1873-1943)

Arthur Johnson and Nadine Castlemain

Amarillis mia bella

Giulio Caccini
(1546-1618)

Emily Stoddard Jorgensen, *piano*
Arian Goodman, *voice*

Concerto for oboe and piano, second movement

Ralph Vaughan Williams
(1872-1958)

Sabin Levi, *organ*
Kristine Baird, *oboe*

Processional

Ernest Bloch
(1880-1959)

Fei Yang, *piano*
Angie Speed, *viola*

Petite Suite

Claude Debussy
(1862-1918)

En bateau

Scaramouche

Darius Milhaud
(1892-1974)

1. Vif

Carole Bradshaw and Fei Yang

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, June 13, 1996 - 7:30 P.M.
de Jong Concert Hall

SPRING SYMPHONIC BAND
Ron Brough, director

Program

A Westchester Overture	Clare Grundman (b.1913)
Americans We	Henry Fillmore (1881–1956)
Divertimento for Band, Op. 42	Vincent Persichetti (1915–1987)
I Prologue	
II Song	
III Dance	
IV Burlesque	
V March	
An American In Paris	George Gershwin (1898–1937) arr. by John Krance
Southwest Saga	Robert Sheldon
Scenes from "The Louvre"	Norman Dello Joio (b.1913)
I The Portals	
II Children's Gallery	
III The Kings of France	
IV The Nativity Paintings	
V Finale	

National Emblem

E.E. Bagley
(1857–1922)

Havendance

David R. Holsinger
(b.1945)

Personnel

Flute / Piccolo

Anne Montgomery
Stacey Corbett
Emily Westover

Bass Clarinet

Glen Webb

Oboe

David Billings
Elizabeth Young

Trumpet / Cornet

Joel Neves
James Chipman
Erin Bennett

Trombone

William Findley
Ryan Williams
Quintus Schulzke
Drew Erickson

Tuba

Jeffrey Lance
Debra Palmer

Clarinet

Amy Lee
Lea Saville
Sharla Winder
Melinda Robison

Saxophone

Chris Bacon
Douglas Paul

Bassoon

Julie Crosby

Horn

Duane Andersen
Gina Wallace
John Tobler
Mike Tucker

Euphonium

Randy Mott
Alaska Franklin
Andrew Hassell

Percussion

Lance LeVar
Julie Coletti

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
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Friday, June 14, 1996 - 7:30 P.M.
de Jong Concert Hall

JUNIOR RECITAL
Amy Lee, clarinet

Student of
Daron Bradford

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Premiere Rhapsodie	Claude Debussy (1862-1018)
Vier Stucke für Klarinette und Klavier, Op. 5	Alban Berg (1885-1935)
I. Langsamer	
II. Sehr langsam	
III. Sehr rasch	
IV. Langsam	

INTERMISSION

Quartet for the End of Time	Olivier Messiaen (1908-1993)
IV. Abyss of the Birds	
Fantasy Pieces, Op. 73	Robert Shumann (1810-1856)
I. Zart und mit Ausdruck	
II. Lebhaft Leicht	
III. Rasch und mit Feuer	

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BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 2:30 P.M.

Madsen Recital Hall

FRESHMAN RECITAL
Christopher Beesley, *piano*

Student of
Dr. Robin Hancock

Program

Sonate in B flat Major K. 545

Sonate in D Minor K. 517

Sonate in C Major K. 330

Domenico Scarlatti
(1687-1757)

Sonate in C Major, op. 2 No. 3

Allegro con brio

Adagio

Scherzo and Trio: Allegro

Allegro assai

Ludwig van Beethoven
(1770-1827)

Scherzo No. 3 in C sharp Minor, op. 39

Frederic Chopin
(1810-1849)

From the Moments musicaux, op. 16

Adagio sostenuto in D flat Major

Sergei Rachmaninov
(1873-1943)

La Fille aux cheveux de lin

Claude Debussy
(1862-1918)

L'isle Joyeuse

Claude Debussy
(1862-1918)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Miriam J. Williams
Mezzo-soprano

Student of
Rebecca Wilberg

Assisted by
Andi Pitcher, *hammer dulcimer*
Mack C. Williams, *piano*
Laurisa Ward, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

I

Ye Banks and Braes o' Bonnie Doon
My Luv is Like a Red, Red Rose

Old English Melody
Old English Melody

Andi Pitcher, hammer dulcimer

II

Humoristische Gesänge

Carl Loewe (1796-1869)

Findlay
Schneiderlied
Der Sorglose
Das 'Dolce far niente'!

III

Green
Mandoline
Fleurs
Ouvre tes yeux bleus

Gabriel Fauré (1845–1924)
Gabriel Dupont (1878–1914)
Francis Poulenc (1899–1963)
Jules Massenet (1842–1912)

IV

Sorge il sol! Che fai tu?
Luoghi sereni e cari . . .
Sento nel core . . .
Spirate pur spirate . . .

Stefano Donaudy
(1879–1925)

V

A Little China Figure
Animal Crackers
Heffle Cuckoo Fair

Franco Leoni (1864–1949)
Richard Hageman (1882–1966)
Martin Shaw (1875–1958)

VI

I Know Things Now, from *Into the Woods*
Children and Art, from *Sunday in the Park With George*

Stephen Sondheim (b. 1930)

VII

Summer Time
What Are You Doing The Rest of Your Life?
Laurisa Ward, *piano*

George Gershwin (1898–1937)
Michel LeGrand (b. 1932)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 15, 1996 - 6:00 P.M.

Madsen Recital Hall

SENIOR RECITAL

Rebecca Donoho
string bass

Student of
Walt Birkedahl

Assisted by
Dian Drinkall-Baker, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program		
Grave		Evaristo dall'Abaco (1675-1742)
Suite III in C Major for Violoncello		Johann Sebastian Bach (1685-1750)
Gigue		
Sarabande		
Bourree I		
Bourree II		
Après un Reve (After a Dream)		Gabriel Fauré (1845-1924)
Concerto No. 2 in B Minor		Giovanni Bottesini (1821-1889)
Allegro Moderato		
Andante		
Allegro		

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BRIGHAM YOUNG UNIVERSITY
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Tuesday, June 18, 1996 - 7:30 P.M.

Madsen Recital Hall

JUNIOR RECITAL
Rulon B. Hillam, *trumpet*

Student of
David Blackinton
and Bret Jackson

Assisted by
Camille Hillam, *piano*

Required for the degree Bachelor of Music with a major in
Performance and Pedagogy

Program

Sonata in D Major
Pomposo
Adagio
Presto

Henry Purcell
(1659-1695)

Concerto in E flat Major
Allegro
Largo
Vivace

Johann Baptist Georg Neruda
(1708-1780)

INTERMISSION

Sonata for Trumpet and Piano
(revised edition 1986)
With strength and vigor
Rather slowly and with freedom
Moderately fast, with energy

Kent Kennan
(b.1913)

Boutade pour Trompette en Ut et Piano

Pierre Gabaye
(b. 1930)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, June 18, 1996 - 7:30 P.M.
DeJong Concert Hall

UNIVERSITY SPRING CHORALE
Mack Wilberg, *conductor*

Program

I

Three Hymn Anthems

Praise, My Soul, the King of Heaven

Mark Andrews
arr. Mark Hayes

All Things Bright and Beautiful

Traditional English Hymn
arr. John Ferguson

How Firm a Foundation

American Folk Hymn
arr. Dale Wood

II

Petite Messe Solennelle

Gioacchino Rossini
(1792-1868)

Gloria in excelsis Deo

Glory be to God in the highest.
And on earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

Cum Sancto Spiritu

Together with the Holy Ghost,
in the glory of God the Father.
Amen.

Marci MacKay, Tracy Turek, Geoff Gibson, Shane Warby, *soloists*

III

In Windsor Forest

Ralph Vaughan Williams
(1872-1958)

The Conspiracy (*Sigh no more, Ladies*)
Falstaff and the Fairies (*Round about in a fair ring-a*)
Wedding Chorus (*See the Chariot at hand*)
Epilogue (*Whether men do laugh or weep*)

Marci MacKay, soloist

Accompanists:

Ryan Murphy, Matt Faerber, *pianists*
John Jorgensen, Kim Keller, David Pickering, *organists*

Chamber Ensemble

Violins

Chris Baker
Melissa Christensen
Alena Hatch
Ellen Jacob
Becky Johnson
Joseph Johnson
Eric Orton
Alison Richards
Heidi Sorenson
Darren Wilcox

Violas

Emily Brown
Leilani Parente
Dianna Rhodes
James Rhodes

Celli

Kristiana Dahlquist
Emma Farnsworth
Alicia Gibson

String Bass

Brady Ward

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